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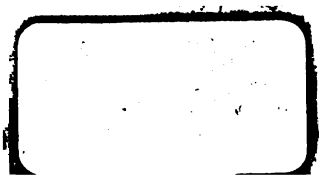
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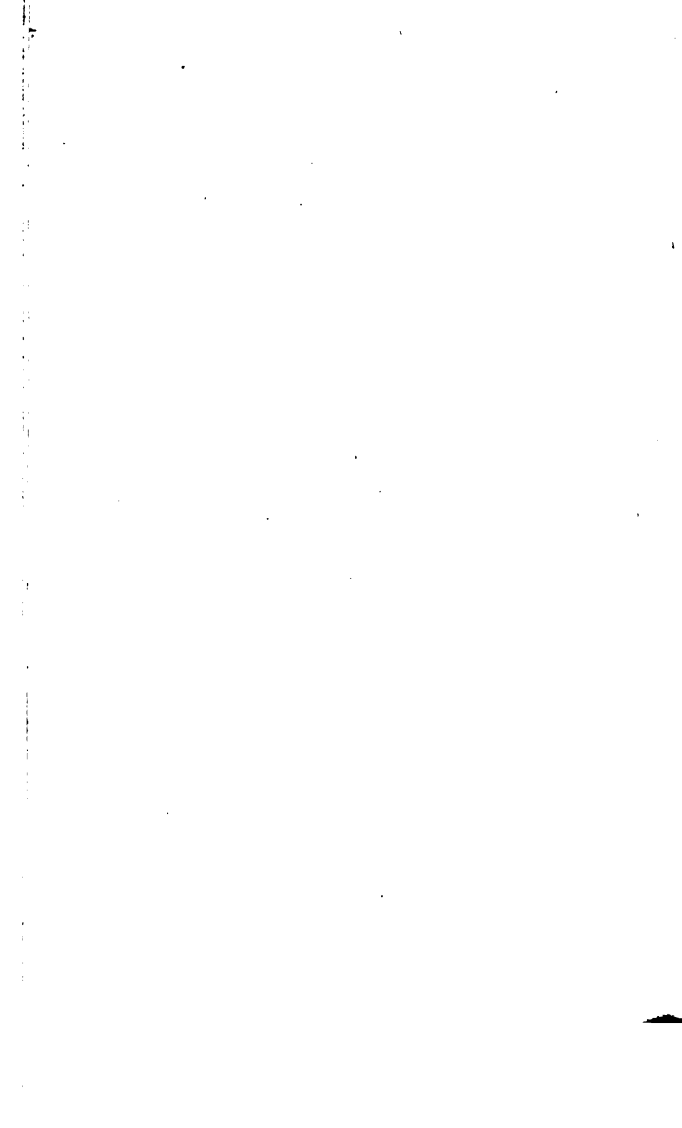


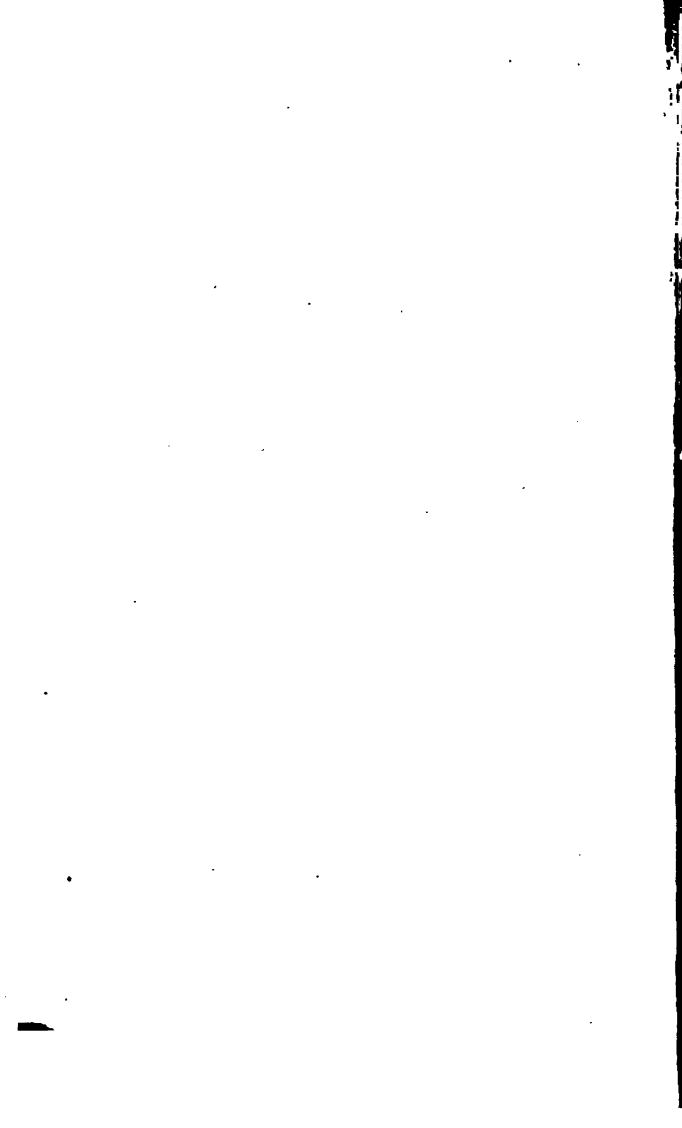
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# **GALIGNANI'S NEW PARIS GUIDE,**

**CONTAINING**

**AN ACCURATE STATISTICAL AND HISTORICAL DESCRIPTION OF ALL THE INSTITUTIONS, PUBLIC EDIFICES, CURIOSITIES, ETC., OF THE CAPITAL; AN ABSTRACT OF THE LAWS AFFECTING FOREIGNERS; A COMPARATIVE SCALE OF WEIGHTS AND MEASURES; VALUE OF COINS; A TABLE OF FRENCH AND ENGLISH CUSTOMS' DUTIES; WITH INFORMATION FOR TRAVELLERS; AND A DIRECTORY OF PARISIAN BANKERS, TRADESMEN, ETC.**

**TO WHICH IS ADDED**

**A DESCRIPTION OF THE ENVIRONS.**

**THE WHOLE COMPILED FROM THE BEST AUTHORITIES,  
CAREFULLY VERIFIED BY PERSONAL INSPECTION,**

**AND**

**ARRANGED ON AN ENTIRELY NEW PLAN.**

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**WITH A MAP.**

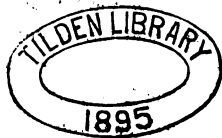
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**PARIS**

**PUBLISHED BY A. AND W. GALIGNANI AND Co.,  
18, RUE VIVIENNE.**

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**1837**



## PREFACE.

In the composition of the following work great care has been taken to derive all the facts and circumstances stated in it, not only from the books of greatest authority, (1) and from long personal experience of Paris, but also to verify the whole by the latest possible inspection of all the buildings, monuments, institutions, etc., contained in the capital. To persons acquainted with the nature of the subject, it will not appear undue arrogance to assert, that the Guides hitherto composed in the French language are entirely unworthy of the matter they profess to treat of; and it may also be confidently said, that in this present work will be found an immense quantity of valuable and interesting information, condensed into a smaller compass than has hitherto been attempted, in effecting

(1) The principal works of authority on the History and Antiquities of Paris are the following:—*Félibien et Lobineau, Hist. de Paris*, 5 vols. folio; *Sauval, Antiquités de Paris*, 3 vols. folio; *St. Victor, Hist. de Paris*, 8 vols. 8vo.; *Dulaure, Hist. de Paris*, 10 vols. 8vo.; *Gilbert, Hist. de l'Eglise Metrop. de N. Dame*, 1 vol. 4to; *Bouillard, Hist. de l'Abbaye de St. Germain des Près*, 1 vol. folio; *Félibien, Hist. de l'Abbaye de St. Denis*, 1 vol. 4to. But a most excellent compendium of the essence of the above-mentioned works, embodied in a form that is peculiarly suited to the English reader, and at much greater length than is compatible with the limits of a portable Guide, is to be found in the *History of Paris*, 3 vols. 8vo., price 24fr., published by Messrs. A. and W. Galignani and Co., and to this book all, who may be induced by a perusal of the following work to study the antiquities of Paris at greater length, are referred.

which, neither time nor expense have been spared. In describing Paris, its institutions, and its buildings, a plan has been adopted, which has been deemed best calculated not only to increase the simplicity and perspicuity of the account, but also to save the visitor much useless expenditure of time and exertion. Whatever relates to the institutions and general statistics of Paris has been put into the Introduction of this book; while each building is described in the arrondissement in which it occurs, and the arrondissement itself is placed in its regular order among the rest of the same divisions of the capital. The visitor is supposed to start from the central point of the Place Vendôme, to study his map of Paris with care, and then to go through the arrondissements, inspecting their contents in the order in which they are arranged in this work, or omitting some according to his taste and inclination. By so doing he will see everything in a comparatively short space of time, and will pass over nothing that is really worthy of being examined by the tourist. By a reference to the index, where all the objects described in the body of the work are carefully classified, the reader may easily see, at one glance, the whole of any particular class of things of which he may be in search. There are, however, many persons who visit Paris for only a few days, and who therefore have not time to inspect all the arrondissements of the town in the detailed manner wherein they are here treated. To such persons a list of places that are absolutely indispensable to be seen, by any one who would at all wish to know Paris, will not be unacceptable; and it is therefore here subjoined, with a general reference at the same time to the article headed "*Strangers' Diary*," in the English news-

paper, *Galignani's Messenger*, which is taken in at all the principal cafés, restaurants, etc., or may be subscribed for by the day or month, and where whatever is to be seen on the day of publication, and the following one, is always mentioned, with all necessary information concerning it.

LIST OF PLACES THAT MUST BE SEEN BY A STRANGER.

- Palace of the Tuileries, and Triumphant Arch.
  - Louvre, Pictures, Statues, etc.
  - Palace and Galleries of the Palais Royal.
  - Triumphant Arch de l'Etoile.
  - Church of the Madeleine.
  - Chapelle Expiatoire.
  - Column of Place Vendôme.
  - Bibliothèque du Roi.
  - Bourse.
  - Church of Notre Dame de Lorette.
  - Abattoir de Popincourt.
  - Père la Chaise.
  - Conservatoire des Arts et Métiers.
  - Cathedral Church of Notre Dame.
  - La Morgue.
  - Panthéon.
  - Church of St. Etienne du Mont.
  - Jardin des Plantes.
  - Halle aux Vins.
  - The Mint.
  - Ecole des Beaux Arts.
  - Church of St. Germain des Prés.
  - Palace of Luxembourg, Picture Gallery, and Chamber of Peers.
  - Church of St. Sulpice.
  - Musée d'Artillerie.
  - Palais du Quai d'Orsay.
  - Chamber of Deputies.
  - Invalides.
  - Halle au Blé.
  - Church of St. Eustache.
- 
- St. Cloud.
  - Versailles.
  - Sevres Porcelain Manufactory.
  - Abbey of St. Denis.

The stranger in Paris is also strongly advised to attend high mass at the churches of Notre Dame or St. Roch; at 11 o'clock on Sunday morning, if he would witness an imposing spectacle or be gratified with some excellent music.

As much time may be saved by knowing the days and hours when the various public institutions, museums, libraries, etc., can be visited, the reader is particularly recommended to consult the chapter on *Public Institutions*, p. 79. The liberality of the French nation and government in giving every facility to foreigners, desirous of visiting the public institutions of the capital and the country, is too well known to need any praise. The right way to proceed, for a stranger desirous of obtaining permission to visit any place for which a special ticket is necessary, is to address a letter to the proper person, who is indicated in each case throughout the work, in the following terms; taking care at the same time either to leave it at his residence, or to send it, free of any expense, by post. He will then receive in a day or two the special permission desired.

M. ——— [giving his title, etc.]

*J'ai l'honneur de vous prier d'avoir la bonté de me faire adresser un billet pour* [name number of persons], *pour visiter* [insert name of place]. *Mon séjour à Paris étant très-court, je vous serai fort obligé de vouloir bien m'envoyer ce billet le plus tôt possible.*

*Je vous prie, M. ———* [repeat title, etc.] *d'agréer d'avance mes remerciements en même temps que mes salutations les plus empressées.*

[Sign name, with address very clearly written.]



To this it may be added, that while a due degree of caution is observed in granting leave to visit the interior of the prisons, the hospitals and other charitable institutions are thrown open, not only to the curious, but also to the necessitous stranger, with a liberality that cannot be too highly commended.

It has been often remarked, that the English stranger, on arriving in Paris, is at a loss to choose among the multiplicity of good things presented to his taste by the *cartes* of the restaurants at which he dines, some of which contain three or four hundred dishes. The following brief list, therefore, of some of the better—and including several of the more decidedly national—of the French dishes, will be well received, it is hoped, by the gastronomic traveller.

### Soups (*Potage*).

A la Julienne.  
Au macaroni.

Au riz et à la purée.  
Purée aux choux-fleurs.

### MEATS (*Viande*).

Beefsteak, au beurre d'anchois.  
Filet de bœuf, au vin de Madère.  
Fricandeau, sauce tomate.  
Riz, piqué à la financière.  
Ditto, à la poulette.  
Tête de veau, en matelotte.

Tête de veau, en tortue.  
Côtelettes de mouton, à la Sou-  
bise.  
Ditto, sautées aux truffes.  
Rognons, au vin de Champagne.

### POULTRY (*Volaille*).

Chapon, au gros sel.  
Poulet, à la Marengo.  
Ditto, en fricassée.  
Ditto, à la Tartare.  
Ditto, en Mayonnaise.  
Ditto, sauté aux champignons.  
Suprême de volaille.

Coquille à la financière.  
Croquettes de volaille.  
Salade de volaille.  
Ditto à la Mayonnaise.  
Ragout à la financière.  
Canneton de Rouen roti.  
Foie gras, en caisse.

**GAME (*Gibier*).**

Perdreau, en salmi aux truffes.	} Caille, à la financière aux truffes.
Ditto, roti.	

**PASTRY (*Pâtisserie*).**

Vol-au-vent à la financière.	} Vol-au-vent, de filet de volaille aux truffes. Pâtes de foie gras.
Ditto, de saumon.	
Ditto, de ris de veau aux truffes.	
Ditto, de turbot à la béchamelle.	

**FISH (*Poisson*).**

Turbot, sauce aux huitres.	} Sole, au gratin, Ditto, à la Normande. Filet de sole, à la maître d'hôtel. Matelotte de carpe et d'anguille. Anguille, à la Tartare. Béchamelle de poisson. Coquille aux huitres.
Ditto, sauce aux câpres.	
Saumon, sauce aux câpres.	
Ditto, à la Gênoise.	
Truite, en Mayonnaise.	
Perlan, au gratin.	
Ditto, frit.	

**SIDE DISHES (*Entremets*).**

Coquille aux champignons.	} Omelette, aux fines herbes. Artichauts, à la barigoule. Ditto, frits.
Macaroni, au gratin.	
Choux-fleurs, au Parmesan.	

**DITTO.—(*Entremets au Sucre*).**

Beignets, de pomme.	} Charlotte, aux confitures. Ditto, russe aux fraises. Croquets de riz. Meringue, aux confitures. Ditto, glacée.
Ditto, d'abricots.	
Omelette soufflée.	
Ditto, aux confitures.	
Charlotte de pomme.	

**WINES (*Vins*).**

<i>Red.</i>	} Mouton. Laffitte. <i>White.</i> Chablis. Meursault. Saint Pèrray. Hermitage. Sauterne. Champagne. <i>Sweet Wines.</i> Lunel. Frontignan.
Beaune.	
Pomard.	
Nuits.	
Volnay.	
Chambertin.	
Romanée.	
Hermitage.	
Côte-Rotie.	
Médoc.	
Château Margaux.	
Pichon.	

## LIQUORS.

Eau de vie.  
Kirchwasser.  
Anisette.  
Curaçoa.  
Marasquin.  
Absinthe.

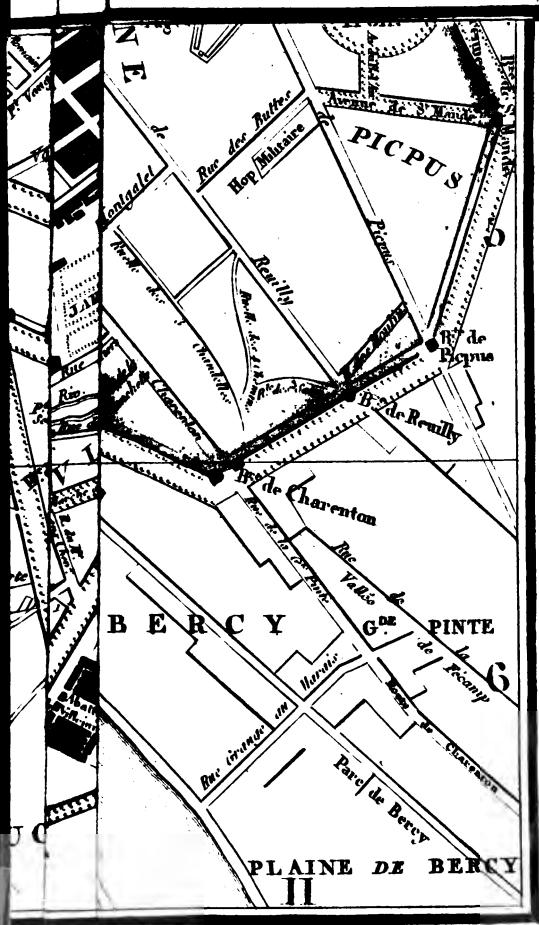
Crème de Moka.  
Crème de Noyaux.  
Crème de Café.  
Huile de Vanille.  
Huile de Rose.  
Liqueur des Iles.

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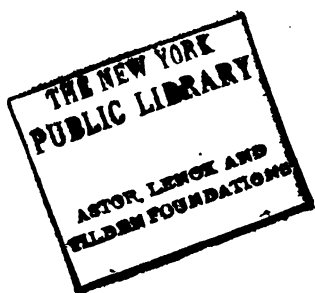
While this work was in the press, and when it was too late to admit of the correction being made, an important alteration was effected with regard to the Pont Louis XVI., or, de la Concorde, from whence all the statues that formerly adorned it were unexpectedly removed to Versailles. Mention of this will be found under the head of Versailles, in the Environs; but the reader's indulgence is craved for what might otherwise seem to a stranger in Paris an inexcusable error.

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Carte par F. Collin, Rue d'Ulm, N° 20.



# NEW PARIS GUIDE.

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## Introduction.

### MISCELLANEOUS INFORMATION.

**PASSPORTS.**—Before leaving England it is indispensably necessary to be furnished with a passport, which is to be procured from the French ambassador, at the office, 4, Poland-street, from 12 to 4 o'clock daily. The name of the applicant, his address, and the road he intends to take, must be stated, and on the following day the passport will be delivered, gratis. The hours of application are from 1 to 3 o'clock. Passports may also be procured from the French consuls at Dover, Brighton, Portsmouth, Southampton, and other British sea-ports; but at these places there will be a charge of 5s. On arriving at a French port, the passports are demanded by the police-officers, and immediately sent on to Paris; a temporary passport, for which 2 fr. are charged, is then given to the tourist, and will serve him till he reaches the capital. It will sometimes be demanded and examined, as he travels, at some of the principal towns. A few days after reaching Paris, the temporary passport must be presented at the prefecture of police, Quai des Orfèvres, where the original one will be returned. If only a short stay is to be made in Paris, the passport should be countersigned immediately, and the next place intended to be visited should be specified in it; if a long one, the original passport can be left at the prefecture till within a few days of departure, or a *permis de séjour* may be obtained. In his excursions through Paris, however, the tourist will do well to carry his passport about him, as it will obtain him admission to several museums, and may be very useful as a measure of precaution on several

occasions. Previous to leaving Paris the passport must be sent to the British ambassador, 39, rue du Faubourg St. Honoré, to be countersigned, from 11 to 1. It is then to be taken to the prefecture of police, open from 10 till 4, where it is again countersigned; and where the traveller will be recommended to take it to the office of the minister for foreign affairs, Boulevard des Capucines, open from 3 to 5, where a fee of 10 fr. is demanded. We cannot avoid recommending the traveller not to comply with this injunction, (1) as it is a regulation that is not enforced, and of which the government ought to be ashamed. Persons travelling to Germany, the Netherlands, Switzerland, and particularly Italy, must have their passports countersigned by the Ambassadors or Chargés d'Affaires of *all* the states through which they intend to pass. This is important. For their residences see **DIRECTORY**.

**CONVEYANCES.**—Correct information respecting conveyances to France may be obtained at the following places in London:—Cross Keys, Wood-street, Cheapside; Spread Eagle, Gracechurch-street; White Bear, Picadilly; Bell and Crown, Holborn; Blossom's Inn, Lawrence-lane; Golden Cross, Charing-cross; Green Man and Still, Oxford-street; Bolt-in-Tun, Fleet-street; Regent-circus, Piccadilly; 69, Lombard-street; 56, Haymarket; and at the packet-offices in the neighbourhood of the Tower. Here places may be secured to Dover, Calais, Boulogne, Dunkirk, Ostend, Paris, Brussels, &c. The coaches leave London, every morning and evening, for Dover, Margate, Ramsgate, Brighton, and Southampton. From Calais the mail starts every night from Maurice's Hotel; Laffitte and Co.'s diligence from 9, rue Neuve; messageries royales start from 14, rue de la Mer, for Paris twice a-day. Steam-packets are always ready for the conveyance of passengers who are booked throughout, but persons desirous of stopping on the road are allowed to do so, and resume their journey at pleasure, without additional expense, provided it be mentioned when the place is taken and if there is room in the diligence; but there are many inconveniences attending this advantage, such as the being detained several days. Persons who have a dislike to travelling in the night can start by the

(1) Unless in the instance where the traveller may have lost his original passport, and obtained another in Paris in order to return home; in this case it is essential that the passport be carried to the foreign-office, otherwise the bearer will run the risk of being detained on the frontier, and prevented from embarking.



coaches which leave London in the morning; they then sleep at Dover; cross the water in the middle of the day; sleep also at Calais or Boulogne; and depart by the coaches on the following morning. Those who wish to save time should travel by the evening coaches to Dover, where they will arrive three or four hours before the packet sails.

The price of places varies according to the season of the year and the opposition on the road.

Steam-packets leave the Tower-stairs for Calais and Boulogne two or three times a-week; for Dover, Ramsgate, and Margate daily, corresponding with packets leaving those ports for the coast of France. From Dover steam-packets cross the channel daily to Calais and Boulogne. During the summer, steam-packets sail twice or thrice a-week from London to Havre, from Brighton to Dieppe and Havre, and from Southampton to Havre and the Channel islands, St. Malo, etc.

The most direct and commodious way of proceeding to Paris is by the steam-packet from London to Calais or Boulogne, and thence by diligence to Paris; the most beautiful and the most agreeable is by Southampton and Havre, thence by a steam-packet up the Seine to Rouen, and from that city by a diligence to the capital along *the lower road*. There are steam-packets that sail between Ronen and Maisons-sur-Seine, about 4 leagues from Paris, where they stop on account of the windings of the river. From hence passengers are conveyed by diligence to Paris; but this line of communication is open only during part of the year.

All parcels sent to the Continent must have annexed to them a written declaration of their contents and value, with the name and address of the person sending them.

The diligences in general carry 15 passengers; there are some of them, however, that carry fifteen inside and 3 outside passengers, besides the *conducteur*, who corresponds to an English guard. The conductor pays for the passenger the perquisite to the postilions at each stage, and receives, at the end of the journey, the whole amount, which is charged at the rate of 2 sous per 6 or 8 miles, exclusive of his own fee, which is about double that sum. Each passenger is allowed from 40 to 50 lbs. of luggage; above that amount is charged by weight. It is customary, on being booked, to pay one half of the fare, and a receipt is given indicating the day and hour of departure. The places are all numbered, and when the traveller takes a place, the number of the seat he is to

occupy is mentioned on the receipt. The conductor always takes care that every traveller shall occupy his place, by calling each in his turn.

Malles-postes leave the post-office in Paris every evening at 6 o'clock for the following places :—Besançon, Bordeaux, Brest, Caen, Calais, Clermont-Ferrand, Havre, Lille, Lyon, Marseille, Mezières, Nantes, Rouen, Strasbourg and Toulouse. Each malle-poste, except the light ones for Calais and Havre, carries 3 passengers besides the conducteur; the charge is 1 fr. 50 c. for each poste; and 50 lbs. of luggage is allowed to each passenger.

A complete list of conveyances from Paris to the principal places in France is too long for insertion in this work. Diligences to all parts of France and foreign countries may be found, and all necessary information obtained, at the office of the messageries royales, 22, rue Notre Dame des Victoires, near the Exchange; at the messageries générales of Messrs. Laffitte, Caillard, and Co., 18, rue de Grenelle St. Honoré, and 130, rue St. Honoré, and at the various coach-offices in the rue du Bouloy, rue and faubourg St. Denis, etc.

POSTING.—The carriages which are hired for travelling post, and which will not contain more than two persons, are generally called *cabriolets*. They have only two wheels, and are drawn by two horses. As a carriage cannot, in France, be changed at every stage, the traveller must hire a cabriolet, or any other conveyance, for the whole journey. The charge varies; but one from Calais to Paris may generally be had for about 100 fr. Other carriages, called *calèches* or *berlines*, on four wheels, which will carry three, four, or six persons, may be had for 120 or 130 fr. Carriages for long journeys are much more reasonable, and should be hired at so much per day, generally about 7 to 10 fr. In hiring a carriage, it is important to have written on the receipt, that all repairs which may be required on the road shall be paid for by the person who lets it, and to get receipts for all such disbursements. On arriving at Paris or elsewhere, a hired carriage should be immediately sent according to the direction received on engaging it, in order to avoid disputes.

Posting in France being under the direction of the government, there is only one place at each stage or in each town, for changing horses. This place is seldom an inn; but the postilion will conduct the traveller to any place he is ordered. The business of posting is well managed. The postilions do

not drive so fast as in England; but there is no danger whatever of their being drunk, or racing against each other. There are no turnpike-gates in the kingdom; and the charge of posting and paying the postilion is fixed. They seldom put more than three horses to a carriage, and generally all abreast, with one postilion, except when the carriage has a pole; it then has four horses and two postilions. It is therefore advisable for travellers who take their own carriage to have shafts instead of a pole, as this makes a considerable difference in the expense of posting. In some places where the roads are bad, or the distances great, an extra horse is obligatory, except for certain carriages to which the extra horse could not be yoked without danger; the traveller may then agree with the post-master to have stronger horses instead of an extra one, the charge for which he nevertheless pays.

The post-houses being under the control of the government, a stranger can seldom be imposed upon, as a book is published every year by authority called the *Livre des Postes*, which has an alphabetical list of all the post-roads in France, with their principal communications, and the number of posts on each road. Affixed to it is a map of France, on which the posts and half posts are likewise all carefully marked. The *Livre des Postes* also contains the rules and regulations for posting, some of which we shall here insert, together with tables of the rate of posting, for the information of travellers. This book, nevertheless, will be found of the greatest utility, and will prevent imposition. It can be procured at Messrs. A. and W. Galignani and Co.'s; price 5 fr.

*Regulations relative to posting.*—Post-masters appointed by government are alone permitted to furnish horses to travellers. —The post-master must constantly reside at or near the post-house.—A postilion under 16 years of age cannot be hired.—Travellers are requested to enter every complaint they may have against the postilion or master, in a book which is kept at each post-house, and is regularly examined by the inspectors.—The post-master is answerable for any accident that may occur from the carelessness of the postilion, or restiveness of the horses.—Travellers are supplied in the exact order in which they, or their couriers, arrive: no exception being made, except in favour of mails or couriers with government dispatches.—A carriage drawn by 3 horses can carry only 140 lbs. of luggage—100 lbs. behind, and 40 lbs. before.—The charge for the distance from one post-house to another

must always be paid beforehand.—No post-carriage may pass another on the road, unless some accident happens to that which goes before.—Each post shall be run in an hour.

The rate of posting, as fixed by the government, is 1 fr. 50 c. per post for each horse: and as many horses are paid for as there are persons in the carriage, except in certain cases specified in the following table. On arriving at certain privileged places called “*postes royales*,” and on departing from them the first post is paid double. Supplementary charges for  $\frac{1}{4}$ ,  $\frac{1}{2}$  or whole posts are made at certain towns, in consequence of the road being very hilly, or for other causes; and sometimes an extra horse called a *cheval de renfort* is put on, on account of the nature of the country. The remuneration of the postilions, as fixed by the legal tariff, is 15 sous per post: but 40 sous are generally given, unless there is reason to be dissatisfied with the postilion. The post, being calculated at 2 leagues, is generally equal to 5 English miles.

The following table shows the number of horses required for cabriolets and four-wheel carriages with shafts, called *limonières*, and for four-wheel carriages with poles; and the charge per post.

N <sup>o</sup> . of Persons.	No. of Horses.	No. of Postilions	Charge for Horses.	Charge for Postilions	Sum Total.
Cabriolet or Chaise.					
1 or 2	2	1	3fr. oc.	2fr.	5fr.
3	3	1	4fr. 5oc.	2fr.	6fr. 5oc.
Calash with one seat and pole.					
1 or 2	2	1	3fr.	2fr.	5fr.
3	2	1	4fr.	2fr.	6fr.
4	4	2	6fr.	4fr.	10fr.
Carriage with two seats and shafts.					
1, 2, or 3	3	1	4fr. 5oc.	2fr.	6fr. 5oc.
*** One franc extra paid for each person exceeding 3.					
Berline, or carriage with two seats and pole.					
1, 2, 3, or 4	4	2	6fr.	4fr.	10fr.
5	4	2	7fr.	4fr.	11fr.
6	6	2	9fr.	4fr.	13fr.

One franc per post extra must be paid for each person exceeding six; more than six horses cannot be put to a berline. One child under 10 years old is not reckoned. Two children of 10 years and under reckon for one person, except when

one or both are under 3 years. Ten sous is paid for each child of 10 and under, above 2, except under 3 years old.

A slow but pleasant mode of travelling for some persons, is to make a bargain with a man called a *voiturier*, who keeps carriages and horses, and will convey travellers with the same carriage and horses to any place, and defray all their expenses on the road, for a fixed sum. The inconvenience of this mode of conveyance is, that the traveller must set off every morning very early, and stop, in the middle of the day; for at least two hours, to refresh the horses. The distance performed daily is from 35 to 45 miles. Such carriages will carry a great deal of luggage, and are very convenient for a family. The expense is generally a guinea a-day for the journey, and as much for the *voiturier* to return; so that, if the journey lasts five days, the expense will be about 10 guineas; but different bargains may be made in different places. Return carriages of this description may sometimes be met with on reasonable terms. The driver always expects one or two francs a-day.

Another way of travelling in France is to ride on horseback, which is called *à franc étrier*. The rider must then have a postilion to attend him. The luggage is carried in saddlebags, by the traveller's horse, and the postilion will also carry a portmanteau behind him, if it does not weigh more than 30 pounds. The postilion always rides before the traveller, who is not allowed on any account to pass him. If the party consists of more than three persons, there must be two postilions to conduct them. We would not, however, recommend this way of travelling to any one not fond of *rough riding*.

CARRIAGES, HACKNEY COACHES, CABRIOLETS.—*Voitures de remise* (glass coaches) may be hired by the day or month, at from 20 to 30 fr. a-day, or from 400 to 500 fr. a-month. They will go a certain distance out of Paris, but must be back again before midnight, unless a particular agreement be made.

In the hackney coaches, called *fiacres*, a drive from any part of Paris to another without stopping is 30 sous, from six in the morning to midnight; but they may be taken by the hour, and then the first hour is 45 sous, and each following hour 35. It is customary to give the coachman a few sous above his fare. From midnight to six in the morning the fares are 2 fr. a-drive, and 3fr. an-hour. All vehicles are numbered both within and without; and it is advisable to take notice of the number, in case of any acci-

dent or insolence of the driver. Immediate redress, and with little trouble, can always be had at the *Bureau de la Police pour les voitures publiques*, 31, rue Guénégaud. It is unnecessary to make a personal application, as a complaint by letter is promptly attended to.

*Citadines*, *Lutésiennes*, etc, as they are sometimes called, are small chariots with one horse, and hold two persons, and sometimes three. Their charges are for a drive 25 sous, first hour 34 sous; each following 27 sous.

*Cabriolets* hold two persons besides the driver. They generally go faster than the *fiacres*, but their cover is not always a shelter against rain. The charge for a drive is 20 sous, from six in the morning to midnight; the first hour 35, and each following hour 30 sous; but 30, 40, and 45, are generally given, if they drive quick. From midnight to six in the morning, the drive is 35 sous and the hour 2 fr. 10 sous. There are also *cabriolets de la régie* or *de remise*, for which 30 sous are paid for the drive; but by the hour the charge is 40 sous. After midnight the fares are 35 sous a drive, and 50 sous an hour. By a recent regulation of the prefect of police, *cabriolets* are to be hired for fractions of an hour; but in that case they must have a plate with a notice to this effect affixed in a conspicuous place. As a measure of precaution, on hiring these vehicles, it is necessary to mention either *à la course* or *à l'heure*; otherwise the driver can demand the price of a course for each stoppage. In the latter instance, the vehicle is at the disposal of the person hiring it. To avoid disputes, the traveller should show the driver the time by his watch. After the first hour, the charge is made for the fractions of time, and not for full hours.

Besides those for the interior service of Paris, there are *cabriolets* on a different construction for the environs. These will commonly hold nine persons, and the driver sits on a kind of box outside. They have no fixed charge, which however is very moderate, except on particular occasions, when they increase their demand. The *cabriolets* for Versailles, in which a place costs 25 or 30 sous, for St. Germain, St. Cloud, and all the spots situated to the west of Paris, are stationed at the extremity of the quay of the Tuileries, near the Pont Louis XVI. Those for St. Denis, at 12 or 15 sous, for the valley of Montmorency, and for all places to the north of Paris, are in the rue d'Enghien or St. Denis, near the Porte St. Denis. Those for Vincennes, 10 sous, and all the east, Place de la

**Banille.** Those for Arcueil, Sceaux, and all the south, are in the rue d'Enfer. There are vehicles moreover that set out at fixed hours for Versailles, St. Germain, and other towns near Paris. (1) They are very convenient. It is best to take a place in them beforehand.

**OMNIBUS.**—There are numerous sets of omnibuses established in Paris, which go to all parts of the town, and at all hours between 8 in the morning and 11 at night. They are called by different names according to the different companies or proprietors to whom they belong. Their price is fixed at 6 sous, for all distances; and all of them correspond with similar vehicles crossing their own lines, by means of which persons wishing to deviate from the direct line of communication may do so, without any additional charge being made. The fullest details of all these vehicles, and their lines of route and *correspondances*, which are frequently changing, will be found in a small publication sold for 3 sous at all their offices.

**COCHES DE HAUTE-SEINE.**—Passage-boats, called *coches d'eau*, are established on the upper part of the river, to convey travellers or goods to any village or town on the banks of the Seine or Marne, and into Champagne or Burgundy. Their offices are at No. 1, rue Bretonvilliers, Isle Saint Louis. They set out from the Port St. Bernard at 7 in the morning in summer, and at 8 in winter. They travel however very slowly, and never have good company on board.

**STEAM-BOATS.**—Several steamers leave the Port de la Grève for Montereau, every day during summer and *vice versa* by Choisy, Villeneuve, Châtillon, Soisy-sous-Étiolles, Corbeil, St. Port, Melun, and Valvin. They carry only passengers. The charge is moderate. A steam-boat leaves for Rouen every day in summer. The office is at 4, rue de Rivoli.

**POST-OFFICE.**—The administration of the postage of letters is conducted at the General Post-office in the rues Jean Jacques Rousseau and Coq Heron; at 9 auxiliary bureaux, called bureaux d'arrondissement, situated as follows:—1, rue Lenoir St. Honoré; 13, rue St. Louis, au Marais; 4, rue des Vieilles Andriettes; 23, rue de l'Echiquier; 24, rue Desèze; 2, rue de Beaune; rue St. André des Arts; 35, rue des Fossés St. Victor; and 4, Place de la Bourse: at 225 smaller offices dependent on the preceding, called *Boîtes aux lettres*; and

(1) The places from which they start may be found by referring to ENVIRONS OF PARIS.

at 4 privileged bureaux: the bureau de la Maison du Roi, 243, Place du Palais Royal; the bureau près la Chambre des Pairs, 19, rue de Vaugirard; the bureau près la Chambre des Députés, Palais Bourbon; and the letter-box at the Exchange. The *Petite Poste* was established in 1760. The number of boxes is 225. The letters for Paris and the immediate neighbourhood are collected and distributed every two hours, from seven in the morning to seven in the evening inclusive. The charge for a letter by the *Petite Poste*, not exceeding the weight allowed, is three sous. The last collection of letters for the day is made, at the bureaux, at seven o'clock; at the bureaux d'arrondissement, at half-past eight; these are distributed the next morning at about 7 o'clock. Letters are sent off two or three times a-day to the communes of the department of the Seine, and others within 10 or 12 leagues of Paris. This service is called the *service de la Banlieue*. The towns which receive two mails a-day, dispatch two, which reach Paris at 11, and 4 in the afternoon. The places which receive only one extra mail, send off one posted at their respective towns at 11 A.M., and which arrives at four in the afternoon.

Paid letters, for foreign countries, and for the departments, are received at the bureaux d'arrondissement till three o'clock, and at the general post-office till four o'clock. Unpaid letters, for the departments and for those foreign countries to which the payment of postage is not obligatory, are received at the *Boîtes aux lettres* till three; at the bureaux d'arrondissement till half-past three, and at the Exchange and General post-office till five. Letters, called *Lettres de Bourse*, destined for the departments or foreign countries, are received (whether paid or unpaid) at the general post-office till five o'clock. These letters must be lithographed and be folded in a particular manner.

On Sundays and holidays, when the exchange is shut, the general post-office is closed at two o'clock instead of five; letters for foreign countries and the departments are received till two o'clock at the general post-office and 4, Place de la Bourse, and till half-past one at all the bureaux.

The following is a list of the foreign countries for which letters must be paid as far as the French frontier:—the French colonies; the United States; Spain and Portugal with their colonies; Bohemia; Galicia; Moldavia; Upper and Lower Austria, with the dependent countries; Turkey and its



European possessions; the islands of the Archipelago; and the Levant.

Letters for England are sent from Paris daily by Estafette, and arrive in London the next day but one. Letters from England are sent to Paris by the same means, and in the same time; and are received every day except Tuesday, in consequence of the London post-office being closed on Sunday. The treaty made between the governments of France and England, in 1836, has fixed the following regulations for the conveyance of letters between the two countries:—

Letters may be sent from France to England without paying any postage in advance, or it may be paid either partially or entirely. The postage from Paris to the frontier of England is 1 franc, and from the frontier to London, 10d.; so that persons in Paris may, on putting letters into the post at Paris, pay either 1 fr., leaving their correspondents in London to pay the 10d.; or may pay 2 fr., in which case their letters will be delivered in London without any charge; or they may put them into the post-office in Paris without any payment at all, in which case those to whom they are addressed in London will be charged 1s. 8d. Persons living at a distance from the capitals of each country have to pay, in addition, either on sending or receiving letters, the usual inland postage. Letters intended to be franked, partially or entirely, must be delivered at the general post-office, or at the post-office, 4, Place de la Bourse, by 4 or at any of the bureaux d'arrondissement till 3; those not franked are received in the bureaux d'arrondissement till half-past 3, or at the general post-office, or 4, Place de la Bourse, till 5.(1)

The inhabitants of the two countries may send from one country to the other letters termed registered or recommended letters (money letters); the postage on which is double and must always be paid in advance. This may also be done for France and some parts of the continent. Letters and packets containing patterns of merchandize are also admitted to this privilege, and are conveyed at reduced rates of postage.

Local correspondence can be transmitted between Brighton and Dieppe, Southampton and Havre, in addition to Dover and Calais.

(1) The thick letter paper generally used in England is liable to an additional postage in France, according to its excess above the limited weight in this country.

Letters for Paris, for France, or for foreign countries, can be paid for at any offices except those of the *petite poste*, and the Exchange.

It is not permitted to enclose coin in letters; but at the general post-office and the bureaux d'arrondissement money for any part of France is received, on paying five per cent., and seven sous for a draft on a stamp, when the sum exceeds 10 fr.

A foreigner may have his letters directed to him *poste restante*, Paris, or at any other town where he intends to go. On applying at the post-office, and showing his passport or card, the letter will be delivered, but the best way is to have them addressed to the care of a friend, or some established house.

There is at the post-office the *Bureau de Rebut*, where letters misaddressed or unclaimed remain a year and a day; after which they are opened, and, according to their contents, destroyed or returned to the address of the writer.

Journals, periodical publications, and other works, are sent under a band by post, at the rate of one sous per sheet for France, and two sous for foreign countries, where a similar arrangement exists. The bureau, which is a special one at the general post-office, is open from 9 to 1; on Sundays and holidays till noon.

The mails leave Paris daily at six o'clock in the evening.

**INFORMATION CONCERNING HOTELS, ETC.**—Travellers will find, in every part of Paris, comfortable lodgings, which may be had by the night, week, or month; but in the great hotels apartments are seldom let for less than a week. In the spacious and elegant hotels in the fashionable quarters of Paris, the charge for apartments is high, but in the faubourgs, and the interior of the city, it is moderate. An agreement should always be made (even for a single night) previous to taking apartments in any hotel; the price of a bed-room for one night varies from 2 to 5 francs. Furnished apartments may also be had in private houses, and there are several boarding-houses upon different scales of charge, both French and English. Unfurnished apartments may also be easily obtained, but not for less than three months. Furniture may be procured from upholsterers, or purchased cheap at second hand shops. To furnish is perhaps the most economical plan for those who intend to make a long stay in Paris.(1) In whatever

(1) For laws and regulations concerning the letting and hiring of apartments, etc., as far as they affect foreigners, see **LAWS OF FRANCE AFFECTING BRITISH RESIDENTS** in Okey's "Digest," 8vo. 9fr.

hotel the traveller may fix himself, it is not necessary that he should take his meals there; if he pays for his apartment, it is all that is required. He may either breakfast and dine at a café or restaurant, or order what he pleases to be sent to his own room. There are generally coffee-houses, and restaurateurs and traiteurs, in the hotel itself or in the neighbourhood, from which a stranger may be supplied with every thing he needs. But it is more advantageous for a single person to resort to the restaurateur's for dinner, though a family or a party are often well served at home. The restaurateurs and traiteurs charge rather more for the dinners they send out than for those served at home. To an English traveller no hotel in Paris offers so many advantages as Meurice's 42, rue de Rivoli. It is situated in a fine and agreeable spot, facing the palace and garden of the Tuileries. Apartments may be had by the day, week, or month; breakfasts are served in the coffee-room or in private apartments, and visitors may dine at the table-d'hôte or in their own rooms. A list is presented which contains the charge for every article, servants, etc. The bill is sent in every week; the linen is washed three miles from Paris with soap, and not beaten or brushed, as is the custom generally in France. The greatest regularity prevails in forwarding and delivering letters, and information of every kind is furnished. In this hotel there is an office for changing money; and confidential couriers, interpreters, return carriages for Calais, Boulogne, and all parts of the Continent, etc. may be obtained.

For other hotels and boarding-houses, see DIRECTORY.

CAFÉS.—At these places of public resort, coffee, chocolate, tea, ices, liqueurs, etc., are to be obtained; as well as *déjeuners à la fourchette*, either hot or cold, with all sorts of substantial food and wines; but dinners and suppers are generally to be had only at the restaurateurs'. They are frequented by ladies as well as gentlemen, except those where *estaminet* is written up, and where smoking is allowed. The charges are nearly the same in all, and every thing relating to them is generally conducted with cleanliness, order, and elegance. For a list of the principal cafés, see DIRECTORY.

RESTAURATEURS AND TRAITEURS.—Formerly, privileged persons alone could keep eating-houses in Paris. In 1765 a cook freed the public from this restraint, and having prepared a room for refreshments, placed over the door the following parody of a passage in Scripture:—"Venite ad me omnes

qui stomacho laboratis, et ego restaurabo vos." This attempt was successful; and afterwards, when the Revolution brought many strangers to Paris, and the domestic habits of the Parisians were altered, these establishments increased every year, and are now to be found in all parts of Paris. In the restaurants there is generally presented a bill of fare called *la carte*, with the price of every article, and some of these bills contain upwards of 300 dishes. Ladies frequent the restaurants, as well as the cafés. In these houses there are generally private rooms called *cabinets particuliers*, in which two friends or a party may dine in private. Besides the principal and second-rate restaurateurs, where the dinner is à la carte, there are other houses where dinners are served for a fixed sum per head. At the best of these houses a plentiful dinner, including wine, may be had for two francs. In the vicinity of the Palais Royal, however, and indeed in most parts of Paris, a dinner may be had for 30, 25, and even 22 sous. To give an idea how luxury and economy may be combined, it is only necessary to observe, that soup, 3 dishes at choice, a dessert, bread, and a portion of wine, may be had for 22 sous. There is also another class of cooks in Paris, called *traiteurs*, or petty restaurateurs, whose principal business is to send out dishes, or dinners ready dressed to order. A family residing in lodgings, or at an hotel, will find it the cheapest mode to make a bargain with the *traiteur*, to be supplied for a fixed period, with a certain number of dishes daily, at any hour agreed upon. A person may also dine at some of these places, but it is not considered *comme il faut*. The restaurants are nearly as numerous and as splendidly adorned as the cafés. To the latter it is customary to retire immediately after dinner, to take a *demi-tasse* of coffee, and a *petit verre de liqueur*, instead of sitting over the bottle as in England. Coffee may, however, be had at the restaurants.

For lists of restaurateurs, see DIRECTORY.

READING-ROOMS AND CIRCULATING LIBRARIES.—There are many establishments of this kind in Paris; but the most distinguished and most frequented by Frenchmen and foreigners, particularly Englishmen and Americans, is that of Messrs. A. and W. Galignani and Co., No. 18, rue Vivienne (bottom of the court-yard), which is conducted on a most extensive scale. The reading-rooms are spacious and handsome, furnished with maps, and are well lighted and aired. The tables are covered with all the periodical publications worthy

of notice, the newspapers of America, and every European nation, pamphlets, monthly and quarterly magazines, army and navy lists, etc., with use of upwards of 30,000 volumes in the English, French, Italian, German, and Spanish languages. Contiguous to the rooms is a garden, for the use of the subscribers. The philosopher, the politician, and the student, may here enjoy their favourite pursuits, whilst the victims of ennui may pass their hours with pleasure and advantage. The terms of subscription are per day, 10 sous; a fortnight, 4 francs; a month, 6 francs. The *Circulating Library* of Messrs. Galignani is conspicuous among several in Paris for the best selection and greatest number of volumes. The subscription is by the fortnight or month.

**SERVANTS.**—In almost every furnished hotel there are servants who may be hired for a month, fortnight, week, or day. The charge is generally 4 or 5 francs a-day, as they find themselves with every thing. They are called *laquais de place*, and we strongly advise travellers to take one, as they will be found to save a great deal of time and trouble.

**COMMISSIONNAIRES.**—Porters, under this name, are found at the corners of all the principal streets. Letters or parcels may be entrusted to them, and their charges are moderate, varying according to the weight or the distance, from 10 to 30 sous.

**INTERPRETERS.**—There are in Paris interpreters of every language in Europe and the East, and offices kept by sworn translators.

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**MONETARY SYSTEM.**—Accounts are kept in France in francs, of 10 decimes or 100 centimes. Before 1795, they were kept in livres, of 20 sous or 240 deniers. The livre and franc were formerly of the same value, but the franc is now 1 1-4th per cent. better; thus 80 francs equal 81 livres; and, by this proportion, the ancient moneys have been generally converted into modern. But by a decree of 1810, the following proportion was established:—pieces of 48 livres, at 47 fr. 20 c.; of 24, at 23 fr. 55 c.; of 6, at 5 fr. 80 c.; of 3, at 2 fr. 75 c. Pieces of 30 and 15 s. pass for 1 fr. 50 c. and 75 c.; but they are not considered a legal tender for more than 5 fr.

The coins may be considered under two heads; namely, ancient and modern; the ancient gold coins are louis, of 24 livres, and double louis, of the value of 48 livres; the silver coins called écus of 6 livres, with halves, quarters, etc.; but

they have ceased to be a legal tender, and have entirely disappeared from circulation. The modern gold coins are pieces of 40 fr. and 20 fr. The silver coins are pieces of 5 fr., 2, 1,  $\frac{3}{4}$ ,  $\frac{1}{2}$ , and  $\frac{1}{4}$  fr. The coins of billon (a mixed metal) and copper are pieces of 1 decime or 2 sous, pieces of 6 liards or  $1\frac{1}{2}$  sous, of 5 centimes or 1 sous, and of 1 centime. There are also liards and double liards, which are  $\frac{1}{4}$  and  $\frac{1}{2}$  of a sou.

In the monetary system of France, the coins, if accurately minted, may serve also as weights. Thus 5 francs in copper, 50 in billon, 200 in standard silver, or 3,100 in standard gold, should weigh 1 kilogramme. Hence the piece of 1 fr. weighs 5 grammes, and any other piece in the above proportion.

The gold coins of 20 fr. and 40 fr., struck under the government of Bonaparte, were called *napoleons* and *double-napoleons*; and such is the force of habit that these, as well as pieces of the same value struck since 1814, continue to be so called. They are also designated *pièces de vingt francs* and *pièces de 40 francs*. The silver coins of 5 francs each are frequently called *pièces de cent sous*; a piece of 2 francs is called *pièce de quarante sous*, and so on.

The only notes issued by the Bank of France are of 500 fr. and 1,000 fr. These are changeable into silver at the Bank, during the hours of business, without discount, except the charge of 3 sous for the bag which contains the change; or, at a premium, into silver or gold, at the different money-changers.

The French money, being divided into decimal parts, in reckoning, instead of 25 sous, it is said 1 fr. 25 centimes; instead of 30 sous, 1 fr. 50 centimes; and so on. When the course of exchange is at par between France and England, 25 francs are considered equal to the pound sterling. The gold as well as silver coins of France contain 1-10th alloy to 9-10ths of pure metal.

Since the English sovereign contains of pure gold 7.318444035 grammes, and the gold coin of 20 francs contains of pure gold 5.806449 grammes, therefore the *intrinsic* value of the sovereign, in French money, is 25.2079 francs, or 25 fr. 20 centimes. Hence the *intrinsic* value of the following English coins in French money will be:—

Guinea	.	.	26 fr. 47 cent.
Crown	.	.	5 80
Shilling	.	.	1 16

and the *intrinsic* value of French coins in English money will be :—

Napoleon	15s. 10½d. 9
Franc	9½

The rate of exchange, at Paris and the principal towns of France, is commonly 25 fr. 50 c. for £1 sterling: but it varies, and especially in the smaller towns, from 25 fr. to 25 fr. 75 c. If we assume it to be 25 fr. to £1, we have an easy proportion, by which we may find the value of the money of either country in the money of the other. Thus, since 25 fr. are equal to 20 shillings, 5 francs are equal to 4 shillings; and, therefore, any number of francs are equal to 4-5ths of the same number of shillings; and any number of shillings are equal to 5-4ths of the same number of francs. Thus 100 francs will equal 80 shillings, or £4; and £5, or 100 shillings, will equal 125 francs. Hence

Sovereign	25 fr.	Napoleon	16s. 6d.
Crown	6 25 c.	Franc	9¾ nearly.
Shilling	1 25	Sou	½ nearly.
Penny	10 nearly.		or ¼ 9

This rule will be found very useful for all small sums and the common purposes of life; it may also be applied when the rate of exchange is above 25 fr., by multiplying the additional centimes by the number of pounds sterling, and then subtracting their value from the result, when French money is turned into English, or adding it when English is turned into French. Thus, when the exchange is at 25 fr. 50 c., 100 francs are equal to £3 18s. 5d. very nearly; and £5, or 100 shillings, are equal to 127 fr. 50 c. exactly.

**WEIGHTS AND MEASURES.**—We have here three systems of weights and measures to explain; namely, the *ancient system*, used before the French Revolution; the *metrical or decimal system*, established in 1795; and the *système usuel*, made legal for retail business in 1812. The system of 1795 is the metrical system, with decimal divisions, and a new vocabulary; and that of 1812 is also the metrical system, but with binary divisions, and the ancient vocabulary. The decimal system is used in all wholesale and government concerns, and is well calculated to facilitate the operations of commerce; but the binary system (that is, dividing standards into halves, quarters, eighths, etc.) is found more convenient in the inferior departments of trade, and particularly in retail business. The former system is, both by its divisions and vocabulary, admirably adapted for universal communication among the learned; but it is perhaps too scientific for the

common people, to whom the business of weighing and measuring the necessaries of life is chiefly committed in every country.

*Ancient System.* (1)—The ancient weight of France, called the *poids de marc*, was the same for the precious metals as for all merchandize. The livre or pound was divided into 2 marcs, 16 ounces, 128 gros, or 9,216 grains. Diamonds were weighed by the ounce of 144 carats, each carat being 4 grains. Apothecaries' weight was the *poids de marc* of 16 ounces, 256 drachms, 768 scruples, or 9,216 grains. The pound, *poids de marc*, answers to 0.4895 kilogramme of the new weight, or 7.555 English grains. The corn measure of Paris was the muid, which was divided into 12 setiers, or 144 boisseaux, and the boisseau into 16 litrons. The setier equals 1.56 hectolitre, or 4.427 English bushels. The principal measure for wine was also the muid, which was divided into 36 setiers, 144 quarts, or 288 pintes. The muid answered to 2.68 hectolitres, or 70.80 English gallons. The pinte answered to 0.931 litre, or 0.2459 English gallon, being very nearly an English quart. The old French foot (*pied de roi*) was divided into twelve inches, 144 lines, or 1828 points; and equalled 0.32484 mètre, or 12.7893 English inches. The aune of Paris was 1.1888 mètre, or 46.85 English inches. The toise or fathom, also called the toise d'ordonnance, was 6 feet, *pied de roi* = 1.949 mètre, or 6.395 English feet. The mile was 1,000 toises = 1949.036 mètres, or 1 English mile, 1 furlong, 28 poles. The lieue or league, legal road measure, is 2,000 toises. The arpent, or acre, was mostly 100 square perches, but the perch varied in different provinces. The following were the principal land measures, computed from the length of the perch:—Arpent d'ordonnance, 22 feet to the perch = 51.07 ares = 1 acre, 1 rod, 2 perches, English. Arpent commun, 20 feet to the perch = 42.21 ares = 1 acre, 7 perches, English. Arpent de Paris, 18 feet to the perch = 34.19 ares = 3 rods, 15 perches, English.

*Metrical and Decimal System.*—The fundamental standard adopted in France for the metrical system of weights and measures is called the *mètre*, and is the ten-millionth part of the distance from the pole to the equator. This is adopted as the unit of length, and from which, by decimal multipli-

(1) A knowledge of the old system as well as the new is indispensable, as the ancient system is still partially retained, particularly in road measures, and in valuing the work of labourers and mechanics. In land-surveying, too, it is constantly referred to.



cation and division, all other measures are derived. The length of the quadrant of the terrestrial meridian was ascertained by Messrs. Delambre and Mechain, by measuring an arc of the meridian between the parallels of Dunkirk and Barcelona. The mètre is equal to 39.371 English inches.

The following tables, from the *Annuaire du Bureau des Longitudes* for 1836, give the comparative values of the French and English weights and measures, in the decimal system:—

SYSTEMATIC NAMES.	FRENCH VALUE.	ENGLISH VALUE.
<i>Measures of Length.</i>		
Myriametre . . . . .	10,000 metres . . . . .	6.2138 miles.
Kilometre . . . . .	1,000 metres . . . . .	1093.633 yards.
Decametre . . . . .	10 metres . . . . .	10.93633 yards.
Metre . . . . .	Fundamental unit of weights and measures. It is the 1-10,000,000th part of the arc of the meridian from the pole to the equator.	3.2808992 feet, or 1.093633 yard.
Decimetre . . . . .	1-10th of a metre . . . . .	3.937079 inches.
Centimetre . . . . .	1-100th of a metre . . . . .	.393708 inch.
Millimetre . . . . .	1-1000th of a metre . . . . .	.03937 inch.
<i>Superficial Measures.</i>		
Hectare . . . . .	10,000 square metres . . . . .	2.471143 acres.
Are . . . . .	100 square metres . . . . .	.098845 rood.
Centiare . . . . .	1 square metre . . . . .	1.196033 square yard.
<i>Measures of Capacity.</i>		
Kilolitre . . . . .	1 cubic metre, or 1000 cubic decimetres.	220.09668 gallons.
Hectolitre . . . . .	100 cubic decimetres . . . . .	22.00967 gallons.
Decalitre . . . . .	10 cubic decimetres . . . . .	2.20097 gallons.
Litre . . . . .	1 cubic decimetre . . . . .	.22009 gallon, or 1.760773 pint.
Decilitre . . . . .	1-10th cubic decimetre . . . . .	.17608 pint.
<i>Measures of Solidity.</i>		
Stere . . . . .	1 cubic metre . . . . .	35.31658 cubic feet.
Decistere . . . . .	1-10th cubic metre . . . . .	3.53166 cubic feet.
<i>Weights.</i>		
Millier . . . . .	1000 kilogrammes or 1 French ton	19.7 cwts.
Quintal . . . . .	100 kilogrammes . . . . .	1.97 cwts.
Kilogramme . . . . .	Weight of 1 cubic decimetre of water at the temperature of 4° (Centigrade), or 39° 12' (Fahr.)	2.6803 lbs. troy, or 2.2055 lbs. avoirdupois.
Hectogramme . . . . .	1-10th of kilogramme . . . . .	3.2 ounces troy.
Decagramme . . . . .	1-100th of kilogramme . . . . .	3.52 ounces avoirdup.
Gramme . . . . .	1-1000th of kilogramme . . . . .	6.43 pennyweight troy.
Decigramme . . . . .	1-10,000th of kilogramme . . . . .	15.438 grains troy.
		0.643 pennyweight.
		.032 ounce troy.
		1.5438 grain troy.

It may assist the memory to observe that the terms for multiplying are Greek, and those for dividing, Latin. 2

## ENGLISH MEASURES AND WEIGHTS COMPARED WITH FRENCH.

*Long Measure.*

Inch (1-36th of yard)	2.539954	centimètres
Foot (1-3d of yard)	3.0479449	décimètres
Imperial yard	0.91438348	mètre
Fathom (2 yards)	1.82876696	mètre
Pole or perch (5½ yards)	5.02911	mètres
Furlong (220 yards)	201.16437	mètres
Mile (1760 yards)	1609.3149	mètres

*Square Measure.*

Square yard	0.836007	sq. mètre
Rod (square perch)	25.291989	sq. mètres
Rood (1210 square yards)	10.116775	ares
Acre (4840 square yards)	0.404671	hectare

*Measures of Capacity.*

Pint (1-8th of gallon)	0.567932	litre
Quart (1-4th of gallon)	1.135864	litre
Imperial gallon	4.54345797	litres
Peck (2 gallons)	9.0869159	litres
Bushel (8 gallons)	36.347664	litres
Sack (3 bushels)	1.09043	hectolitres
Quarter (8 bushels)	2.907813	hectolitres
Chaldron (12 sacks)	13.08516	hectolitres

*Troy Weight. (1.)*

Grain (1-24th of pennyweight)	0.065	gramme
Pennyweight (1-20th of ounce)	1.555	gramme
Ounce (1-12th of pound troy)	31.091	grammes
Imperial pound troy	0.373096	kilogramme

*Avoirdupois Weight.*

Dram (1-16th of ounce)	1.771	gramme
Ounce (1-16th of pound)	28.338	grammes
Imperial pound avoirdupois	0.4534	kilogramme
Quintal or hundred-weight (112 lbs.)	50.78	kilogrammes
Ton (20 quintals or hundred-weights)	1015.65	kilogrammes

*Système usuel.*—The *système usuel* has the metrical standards for its basis, but their divisions are binary; and instead of the new nomenclature, the names of the ancient weights and measures are used, annexing the term *usuel* to each. Thus

(1) The weights, though not perfectly exact, are sufficiently so for all but mathematical purposes.

the half kilogramme is called the *livre usuelle*, and the double metre the *toise usuelle*, etc. This system was legalised by an imperial decree in 1812, for the use of retail traders, and the decimal system was continued for all other kinds of business and measurement; but as the law was left optional, it led to many difficulties, insomuch that, in 1816, the *système usuel* was enforced by a royal decree, in which the use of weights or measures decimally divided is absolutely prohibited in shops, or any departments of trade connected with retail business, while the decimal system is confirmed for all other purposes. As the *système usuel* has the *mètre* and *gramme* for its basis, any of its divisions may be easily computed. The following, however, are the contents of its principal units in English measure:—The *toise usuelle* of 2 *mètres* equals 6 feet 6 3-4ths inches English. The *pie* *usuel* equals 1-6th of the *toise*, and the inch 1-12th of the foot. The *aune usuelle* equals 3 feet 11 3-4ths inches English, with all its divisions in proportion. The long measures are also divided into 1-5th, 1-6th, and 1-12th; which are easily computed from the foregoing dimension of the *toise* and *aune*. The *boisseau usuel* is 1-8th of the hectolitre, and equals 0.35474 English bushel, with halves, quarters, etc., in proportion. The *litron usuel* equals 1.074 Paris pints, or 2 1-9th English pints, with halves, quarters, etc., in proportion. Apothecaries have adopted the *système usuel* in compounding medicines, which weight, in small quantities, scarcely differs from the *poids de marc*. Diamonds are still weighed by carats of 4 grains each, but these grains differ from the foregoing. Thus, 1 carat equals 3.876 grains. *poids de marc*, or 3.798 grains *usuel*; and also answers to 2.01 decigrammes, or 3 1-10th English grains. The *livre usuelle* = 500 grammes = 9413.575 grains, *poids de marc*, or 7717 English grains, and all its divisions, and multiples in proportion. Hence the common pound of France = 1 lb. 1 oz. 10 1-6th drams *avoirdupois*; and therefore the quintal *métrique* of 100 kilogrammes answers to 220.486 lbs. *avoirdupois*, or 1 cwt. 3 qrs. 24 1/2 lbs.

To the above tables it may be useful to add that, in the comparison of the French and English barometrical scales,

26 French inches equal	27.7 English nearly
27                    "	28.8                   "
28                    "	29.8                   "
29                    "	30.7                   "

In the thermometrical scales,

Freezing point is marked 0 in the Centigrade, or French scale  
 " " 0 in Reaumur's  
 " " 32° in Fahrenheit's or the English scale  
 Boiling heat is marked 100° in the Centigrade  
 " " 80° in Reaumur's  
 " " 212° in Fahrenheit's

Hence  $4^{\circ}$  Reaumur  $= 9^{\circ}$  Fahrenheit  $= 5^{\circ}$  Centigrade.  
 From these two equations all the other corresponding values of the scales may be deduced.

The circle is divided by the French into 400 degrees; by the English into 360. Hence 10 French circular degrees equal 9 English.

**DUTIES ON ARTICLES IMPORTED FROM THE CONTINENT INTO ENGLAND.**—The following is extracted from an excellent and most useful little work, published by Mr. R. Cox, of the London Custom-house:—

[Persons arriving in England, with goods in their baggage for private use, liable to the payment of duties, are allowed to leave them at the Custom-house, under the care of the officers, for a period not exceeding six months, in order to give them an opportunity of taking them back to the Continent, without payment of duty; but on taking them out of the warehouse in which they have been deposited, they are charged with a rent of 4d. per week for each parcel or package. If at the end of six months the goods are not taken back, or the duties paid, they are sold to defray rent, duties, and other charges. Articles found concealed in trunks, boxes, or any package, or in linen cloths, or other articles, or packed in any way so as to deceive the officers, are subject to seizure, together with *all the goods* (although not concealed) with which they are packed. And persons on board any vessel, on being questioned by an officer of the customs whether they have any foreign goods in their possession, and denying them, on such goods being discovered, are liable to forfeit them and to pay a fine of three times their amount. Goods for sale are not allowed to be brought over in any post-office packet, or other government vessel, under penalty of forfeiture.]

	£.	s.	d.
Alabaster, the same duty as marble, per cwt.	0	3	0
Baskets of all sorts, for every £100 value	20	0	0
Beads, viz., amber, the lb.	0	12	0
—— Arango, for every £100	20	0	0
—— Coral, the lb.	0	15	10
—— Crystal, the £1000	1	8	6
—— Jet, the lb.	0	3	2
—— Other beads, for every £100	30	0	0

The duties are not charged on trifling quantities, and actually personal effects of passengers.

Books printed prior to 1801, whether bound or unbound, the cwt.	1 0 0
or about 2d. per lb.	
----- printed in or since 1801, if in a foreign living language, bound or unbound, the cwt.	2 10 0
----- in the English or dead languages, printed abroad, the cwt.	5 0 0
or about 11d. per lb.	

Strictly speaking, pirated works are altogether prohibited to be imported, but a single copy of each work is passed by the officers on payment of the high duty.—Foreign books and maps having once paid duty or purchased in England, are delivered free, on a declaration to that effect being made.

Boots, Shoes, and Calashes, viz, women's hoots, shoes, and calashes, the dozen pairs 1 10 0

Boots, the dozen pairs 1 16 0

Shoes, with cork or double soles, quilted shoes and clogs, the dozen pairs 1 6 0

----- of silk, satin, jean, or other stuff, kid or other leather, the dozen pairs 0 18 0

Bottles of cut glass, for every £100 value 25 0 0

This duty includes decanters, scent-bottles, etc.

Boxes of all sorts, including ladies' work-boxes, musical boxes, etc., for every £100 value 20 0 0

Bronze—All works of art made of bronze, the cwt. 1 0 0

This duty relates to all bronze strictly coming under the description of, and belonging to, the Fine Arts; but all modern works of bronze, which may be applied to domestic purposes, are charged for every £100 value, £30.

Brass manufactures, per cwt. 30 0 0

Cambrics and lawns, not exceeding 8 yds. in length and 7/8 of a yard in breadth, the piece, and so on in proportion 0 6 0

Cambric bordered handkerchiefs, the piece 0 5 0

Cambric or lawns converted into handkerchiefs are liable to the payment of duty, even though they may have been used, unless the quantity is trifling.

Cards, playing, per dozen packs 4 0 0

This duty amounts to a prohibition.

Carriages, foreign, for every £100 value 30 0 0

All foreign carriages are liable to this duty, whether in use or not. British built carriages are duty free, unless purchased abroad.

Cameos, for every £100 value 20 0 0

Casts of busts, statues, or figures, the cwt. 0 2 6

China or porcelain ware, plain, without a gilt rim or other ornament, for every £100 value 15 0 0

----- painted, gilt, or ornamented, for every £100 value 30 0 0

Cheese, the cwt. 0 10 6

Chocolate, the lb. 0 4 4

Cigars, per lb. 0 9 0

Duties on cigars are received upon less than 3 lbs., but any greater quantity requires a petition to the Board of Customs to be admitted, and a small fine is exacted in proportion to the quantity brought.

Clocks, for every £100 value . . . . . 25 0 0

Clocks are prohibited to be imported unless they have the maker's name on the face, and on the frame of the works, and are complete in cases or stands.

Cologne-water, each common flask . . . . . 0 1 0

Confectionary of sugar, bonbons, etc., for every £100 value . . . . . 20 0 0

Cotton manufactures, for every £100 value . . . . . 10 0 0

— articles of manufactures of cotton, wholly or in part made up, for every £100 value . . . . . 20 0 0

This duty attaches on all articles of cotton, not being the wearing-apparel of passengers in use, and of trifling quantity.

Crayons, for every £100 value . . . . . 40 0 0

Diamonds, free.

Drawings. See PAINTS.

Earthen-ware, for every £100 value . . . . . 15 0 0

Embroidery and needlework, for every £100 value . . . . . 30 0 0

Reasonable quantities of wearing-apparel of this description are delivered duty free; but any large quantity of needlework, whether worn or not, and all new worked caps, collars, tippets, pelerines, etc., are charged with this duty.

Feathers, ostrich, dressed, per lb. . . . . 0 1 0

Flower-roots, for every £100 value . . . . . 5 0 0

Flowers, artificial, not silk, for every £100 value . . . . . 25 0 0

Flowers, artificial, silk, for every £100 value . . . . . 30 0 0

Fossils, for every £100 value . . . . . 20 0 0

This does not apply to specimens of fossils: see SPECIMENS.

Frames of pictures, drawings, etc., for every £100 value . . . . . 20 0 0

Gauze, thread, for every £100 value . . . . . 30 0 0

Ginger, preserved, per lb. . . . . 0 0 6

Glass, plate, not more than 9 square feet, per sq. ft. . . . . 0 6 0

— not more than 14 sq. ft., per sq. ft. . . . . 0 8 0

— not more than 36 sq. ft., per sq. ft. . . . . 0 9 6

— more than 36 sq. ft., the sq. ft. . . . . 0 11 0

— manufactures, for every £100 value . . . . . 20 0 0

— and further for every cwt. . . . . 4 0 0

This applies to a variety of glass, such as tumblers, wine-glasses, etc.

Gloves, habit-gloves, the dozen pairs . . . . . 0 4 0

— men's ditto, ditto . . . . . 0 5 0

— women's long ditto, ditto . . . . . 0 7 0

Gloves for sale can only be imported in packages of 100 dozen pair; any quantity found in baggage, exceeding 6 dozen, requires a petition to the Board of Customs to be admitted: but quantities under 6 dozen are received at once, on payment of duty.

Hair manufactures, for every £100 value . . . . . 30 0 0

Harp-strings, or lute-strings, silvered, for every £100 value . . . . . 20 0 0

Hats, straw, Leghorn, etc., being new and not exceeding 22 inches diameter, each . . . . . 0 5 8

— ditto, exceeding 22 inches in diameter, each . . . . . 0 11 4

Horses, mares, or geldings, each . . . . . 1 0 0

British horses purchased abroad are liable to this duty.

Jewels, not diamonds, set, for every £100 value	20	0	0
— not set, ditto.	10	0	0
Jewellery, being trifling in quantity, old, and actually in wear, is passed free.			
Lacquered ware, for every £100 value	30	0	0
Lace of thread, for every £100 value	30	0	0
Liqueurs are charged with duty as spirits			
Leather manufactures, for every £100 value	30	0	0
Linen—Articles of manufactures of linen, or of linen mixed with cotton, or with wool, wholly or in part made up, for every £100 value	40	0	0
This duty applies to damask and other table-cloths, made up; sheets and household linen of every sort, made up, <i>whether worn or not</i> , if of foreign manufacture.			
Maps or Charts, or parts thereof, plain	0	0	1
coloured	0	0	2
This duty is entirely independent of the quality of the map.			
Marble manufactures, per cwt.	0	3	0
Medals of gold or silver, free			
— any other sorts of medals, for every £100 value	5	0	0
Minerals, for every £100 value	20	0	0
— specimen of minerals. See SPECIMENS.			
Mosaic work. See STONE.			
Models of cork or wood, for every £100 value	5	0	0
Mules, each	0	10	0
Musical Instruments, whether old or new, for every £100 value	20	0	0
Needlework. See EMBROIDERY.			
Paper-hangings, painted or stained paper, or flock-paper, per square yard	0	1	0
Other Paper, per lb.	0	0	9
Pearls, for every £100 value	5	0	0
Pictures, each	0	1	0
and farther, the square foot	0	1	0
Plate of gold, the ounce troy	3	16	9
— of silver gilt, ditto	0	6	4
— part gilt, ditto	0	6	0
— of silver ungilt, ditto	0	4	6
— old, having been in private use of importer, and intended for service, silver, ditto	0	2	6
— gold, ditto	1	0	0
Pies, Périgord, game, and all sorts of French pies, for every £100 value	20	0	0
Plums, dried, per cwt.	1	1	0
Prints and Drawings, plain, each	0	0	1
— coloured, each	0	0	2
Drawings executed by travellers, for private use, are delivered duty free, upon satisfactory proof. The above duties are independent of the quality of the print or drawing.			
Seed, viz., garden seed, the lb.	0	0	

Silk, viz., articles of manufactures of silk, wholly or in part made up, for every £100 value	30	0	0
The above duty applies only to all foreign silk articles brought by passengers for their private use. Any article of dress, &c. of silk, although for private use, not accompanying the parties to whom they belong, are liable to the following duties:—			
Silk turbans, or caps, each	0	15	0
— hats, or bonnets, each	1	5	0
— dresses, each	2	10	0
— or at the option of the officers of the customs, for every £100 value	4	0	0
Silk Crape, plain, the lb.	0	16	0
— figured, the lb.	0	18	0
Silk Velvet, plain, the lb.	1	7	6
— figured	1	7	6
Skins and Furs, viz., any article manufactured of Skins or Furs, for every £100.	7	5	0
Snuff, per lb.	0	6	0
With same restriction as for cigars.			
Spa Ware, for every £100 value	30	0	0
This ware is the same as English Tunbridge ware.			
Specimens of Minerals, Fossils or Ores, each specimen not exceeding 14 lbs.	free		
— exceeding such weight, for every £100 value	5	0	0
— of Natural History, stuffed birds and animals; shells; and live animals	free		
Spirits, not sweetened, the gallon.	1	2	6
—, sweetened, cordials or strong waters, and liqueurs, the gallon	1	10	0
and 1s. 4d. per gallon, in addition for glass bottles.			
Spirits, remains of passengers' stores unexpended on the voyage, may be admitted; but the duties are not to be charged on any quantity less than a pint of ordinary drinkable spirits; or half a pint of eau de Cologne, or other cordial water; or any medicated or perfumed spirits or liqueurs, when imported in the baggage of passengers for private use.			
Steel manufactures, for every £100 value	20	0	0
Stone sculptured, or Mosaic work, per cwt.	0	2	6
Small mosaics are liable to a duty of £20 per cent.			
Succades, and all preserved sweetmeats, per lb.	0	6	6
Sugar, refined, per cwt.	8	8	0
or 1s. 6d. per lb.			
Sulphur impressions, for every £100 value	5	0	0
Telescopes, do.	30	0	0
Tobacco, per lb.	0	9	0
With same restrictions as cigars.			
Tobacco pipes, clay or porcelaine, for every £100 value	30	0	0
—, wood, meerscham, etc. do.	20	0	0
Toys, for every £100 value	20	0	0
This includes, besides childrens' toys, a variety of trifling ornaments.			
Truffles, the lb.	0	1	0
But preserved truffles, imported in bottles, pay 20 per cent. in addition to the duties on the bottles, as common green glass.			



Furnery, for every £100 value	30	0	0
Vases, ancient, not being stone or marble, for every £100 value	5	0	0
Wares, Goods, and Merchandise, wholly or in part manufactured, such as are usually imported by passengers, and are not particularly mentioned in this table for every £100 value	20	0	0
This includes a great variety of articles; among others, bracelets, buckles, combs, chains for the neck, ear-rings, brooches, and other articles of jewellery, being new; articles of or-molu, household furniture, and other goods (not being wearing-apparel) whether old or new.			
Wares, Goods, and Merchandise, not being wholly or in part manufactured, usually imported by travellers, and not particularly mentioned in this table, for every £100 value.	5	0	0
This applies to articles in the raw state, which have not undergone any process of manufacture. Under this head of duty, game, poultry, wild fowl, etc., are also charged.			
Watches of all sorts, for every £100 value	25	0	0
Watches and fowling-pieces, whether new or old, and although forming part of passengers' baggage, must be regularly entered, and charged with duty. But one pair of pistols, if old and used, brought by passengers in their baggage, will be delivered duty free.			
Water, mineral, the gallon	0	0	1
Wine of all sorts, the gallon,	0	5	6
and 1s. 4d. per gallon in addition for glass bottles.			
Woollens, viz. manufactures of wool, not being goat's wool, or of wool mixed with cotton, for every £100 value	15	0	0
This includes ladies' merino and other sorts of cloth.			
Woollen articles of manufacture, not being goat's wool, or of wool mixed with cotton, wholly or in part made up, for every £100	20	0	0
New merino dresses, and new cloth coats, etc., are charged with this duty; but such articles as are <i>bona fide</i> wearing-apparel, old and worn, are delivered duty free.			
Worsted yarn of all sorts, the lb.	0	0	6

### DUTIES ON ARTICLES IMPORTED FROM ENGLAND INTO FRANCE.

[Ten per cent is to be added, and is claimed, in addition to the duties specified. Plate and jewellery for the use of travellers, free, if not exceeding the weight of 5 hectogrammes. Clothes and linen having been worn, free, if not considered more than needful for the passengers. Parties going to reside in France, and wishing to take their furniture, linen, plate, etc. must apply to the Director General, at Paris, sending a statement of the articles, and, if they can be admitted, generally pay 15 per cent. on the value; if a piano forms part, the duty on it is considerably reduced. Various articles which were lately absolutely prohibited, even when they made a part of passengers' baggage, are now admitted, not in an obligatory but discretionary way, and are charged with

a duty of 30 or rather 33 per cent. the *décime* (the tenth) included. Those articles consist of all sorts of wearing-apparel. The same favour is extended to portions, and sometimes to whole pieces, which have not or have scarcely been made up. In those cases, the condition and the supposed intentions of such passengers as may happen to have brought with them great or small supplies of the same, are taken into consideration. According to the Customs regulations; every thing that is new, or has not been used, either made or not made up, must be declared before the examination of the baggage takes place, under penalties of seizure and fine. But the Custom House officers generally tax those things not duly declared, or give them back to the owners for re-exportation.]  
 Boots and shoes, prohibited.

Boxes, Spa work, 200 fr. (£8) per 100 kils. (200 lbs.)

—— white wood, 15 per cent. on value.

Bronze, manufactured, prohibited.

Calicoes, prohibited.

Cards, prohibited.

Carpets, of woollen and linen thread, the chain of thread, 300 fr. (£12.) per 100 kils. (200 lb.)

—— silk, and mixed with thread, 306 frs. (£12 4s. 5d.) per ditto.

—— other sorts prohibited.

Carriages. One-third of the value of the carriage to be deposited on importation, and three-fourths of this sum returned if exported within three years.

Cheese, 15 fr. (12s.) per 100 kils.

Clocks, prohibited.

Comfits, ditto.

Cotton manufactures, ditto.

Diamonds, rough, 50 c (43d.) per hectogramme, (3½ oz.)

——, cut, 1 fr. (9½d.) per ditto.

Earthen-ware, common, 49 fr. per 100 kils.

——, finer sort, as cups, dishes, etc. prohibited.

Embroidery and needlework, as *modes*,—on exportation, 12 per cent.

——, on importation, prohibited.

Frames (picture, etc.) and furniture of all sorts, 15 per cent.

Gloves, prohibited.

Horses, 50 fr. (£2) ditto

—— Colts, 15 fr. (12s.) ditto.

Hardware, generally prohibited.

Jewels, set in gold, 20 fr. (16s.) per hectogramme.

—— ditto silver, 10 fr. (8s.) ditto.

Lace, cotton or linen, worked with the hand, 5 per cent.

Lace, silk, 15 per cent.

Lacquered ware, generally prohibited.

Leather manufactures, prohibited.

Linen, less than 8 threads, per		Unbleached.	Coloured.
100 kils. (200 lb.)		30 fr. (£1 4s.)	60 fr. (£2 8s.)
8 and under 12		80 fr. (£2 12s.)	85 fr. (£3 8s.)
12 and under 16		105 fr. (£4 4s.)	120 fr. £4 16s.
16 and under 18		170 fr. (£6 16s.)	200 fr. (£8)
18 and under 20		240 fr. (£9 12s.)	280 fr. (£11 4s.)
20 and upwards		360 fr. (£14)	420 fr. (£16 16s.)
bleached, half-bleached, or printed, double the duty of unbleached.			
Maps, 300 fr. (£12) per 100 kils. (200 lb.)			
Musical instruments, viz:—			
Flutes, 75 c. (6d.) each.			
Violins, guitars, etc., 3 fr. (1s. 4d.) ditto.			
Harps, 30 fr. (£1 8s. 10d.) ditto.			
Piano-fortes, square, 300 fr. (£12) ditto.			
—, grand, 400 fr. (£16) ditto.			
Paper, white or ruled for music, 150 fr. (£6) per 100 kils.			
Pictures, 1 per cent. on value.			
Plants, 50 c. (4d.) per 100 kils. (200 lbs.)			
Porcelaine, common, of one colour and without gold or ornaments, 16½ fr. (£6 11s.) per ditto.			
—, fine, 32½ fr. (£13 1s.) per ditto.			
Prints, 300 fr. (£12) per ditto.			
Drawings, 1 per cent. on value.			
Silk goods, all silk, plain, 16 fr. (12s. 10d.) per kil. (about 2 lb.)			
— figured, 19 fr. (15s. 2d.) per ditto.			
— brocaded, 19 fr. (15s. 2d.) per ditto.			
— with gold and silver, 31 fr. (£1 4s. 10d.) per do.			
— false, prohibited.			
— mixed with thread, 13 fr. (10s. 5d.) per ditto.			
— mixed with gold and silver, 17 fr. (13s. 7d.) per kil. (about 2 lb.)			
Skins, prepared, generally prohibited.			
Sticks and canes from India, 80 fr. (£3 4s.) per 100 kils. (200 lb.)			
— from other places, 160 fr. (£6 8s.) per ditto.			
Tea, from India, 1 fr. 50 c. (1s. 3d.) per kil. (2 lb.)			
— from other places, 5 fr. (4s.) per ditto.			
Telescopes, 30 per cent.			
Toys, 80 fr. (£3 4s.) per 100 kils. (200 lb.)			
Wine, ordinary, by sea; including port, 36 fr. (£1 8s.) per hecto-litre, (about 100 bottles.)			
— Sherry, Malaga, etc., 100 fr. (£4) per ditto.			
Woollens, prohibited.			

## Chapter 1.

### GEOGRAPHICAL SITUATION AND CLIMATE OF PARIS. POPULATION.

PARIS is situated in  $48^{\circ} 50' 14''$  north latitude, and  $2^{\circ} 20' 15''$  east longitude from Greenwich, or  $20^{\circ} 11'$  from the meridian of Ferro. The longest day in this capital is therefore 16 hours 6 minutes, and the shortest 8 hours 10 minutes. The distance of Paris from the principal towns of Europe and France is as follows :—

FROM	LEAGUES.	FROM	LEAGUES.
Amsterdam . . .	150	London . . .	105
Berlin . . .	247	Lyons . . .	119
Bordeaux . . .	147	Madrid . . .	320
Brussels . . .	71	Marseilles . . .	208
Calais . . .	67	Milan . . .	214
Constantinople . .	600	Naples . . .	474
Copenhagen . . .	282	Rome . . .	382
Dresden . . .	240	Stockholm . . .	450
Dunkirk . . .	68	St. Petersburg . .	580
Hamburgh . . .	166	Strasburg . . .	121
Lisbon . . .	430	Vienna . . .	290

Its circumference is about 13,900 toises, or 6 1-10 leagues, of 25 to the degree; and its surface is about 8,525 acres. Its longer diameter is about 2 leagues. The greatest mean heat is  $27^{\circ}$  Reaumur, though in 1802 it rose to  $29\frac{1}{2}^{\circ}$ . The mean degree of cold is  $7^{\circ}$  below zero; but in 1788 the thermometer fell to  $16\frac{1}{2}$  below freezing point or zero. The mean temperature is  $10^{\circ}$  above zero. The greatest height of the barometer is  $28\frac{1}{2}$  inches, the least  $27\frac{1}{4}$  inches; and the mean 28 inches. The average quantity of rain per annum is  $20\frac{1}{4}$  cubic inches per square inch. The prevailing winds are S.W. and N.E. The climate is, however, variable, and the winters are generally severe. Snow lies here a long time, and fogs are common; but the general tendency of the climate is not unfavourable to health. The city lies in the midst of a vast plain, through which the Seine winds, and which comprises that series of geological formations to which the capital has given its name. The *Paris basin* consists of coarse limestone beds lying on the ordinary white chalk formations, and of alternating strata of

sandy, compact limestone, marly, and diluvial beds. The marine and fresh water formations alternate with each other, and two of the strata of the general series are famous in commerce—one for furnishing the limestone of which Paris is built, the other for the fine gypsum, from which the *Plaster of Paris* is made. (1) The surface of this plain is any thing but barren, though not remarkable for an exuberant fertility; the manure, however, furnished by the capital supplies any natural deficiency of the soil, and the lighter species of grain, vegetables, fruit trees, and vines, flourish here in great perfection. (2)

**RIVERS.**—The Seine, which traverses the capital from south-east to north-west, rises in the forest of Chanceaux, two leagues from St. Seine, in the department of the Côte-d'Or. It receives the Yonne, the Aube, and the Marne, before it enters Paris; and beyond it, after collecting the tributary streams of the Oise, the Eure, and other smaller rivers, falls into the ocean between Havre and Honfleur. The shortest distance from its source to its mouth is 70 leagues; and the length of its course, in the interior of Paris, is about 2 leagues. Its breadth at the Pont d'Austerlitz is about 166 mètres; at the Pont Neuf 263 mètres, and at the Pont d'Iena 136 mètres. The mean velocity of the water is 20 inches in a second. There is a great difference in the level of the water in summer and winter: in the former season it is very low, the bottom appears in many places, and in some it is often fordable; during the latter it rises high, and flows with much impetuosity. When the river rises more than 6 mètres, about 18 feet, above its bed, the lower parts of the town and of the adjacent country are liable to be inundated.

The following table of the greatest heights attained by the

(1) It is unnecessary to go into any details of the geological structure of that part of France in which Paris is situated. It has been fully described, first by the late illustrious Professor Cuvier, and next by Messrs G. Cuvier and Brongniart, in an elaborate work lately published.

(2) The last official returns of the area, cultivation, population, etc., of the department of the Seine are as follows:—Area, 24 square leagues. Inhabitants, 935,108. Arable land, 29,295 hectares, or 72,558 acres; meadow land, 1543 hect., or 3811 acres; vineyards, 2784 hect., or 4876 acres; woods, 1354 hect., or 3344 acres; waste lands, 249 hect., or 615 acres; roads and public ways, 2649 hect., or 6543 acres; forest land, 2293 hect., or 5663 acres; houses, 47,804; mills, 77; manufactories, 450; proprietors 67,913. — *Cadastré de la France, par M. Duchâtel.*

waters of the Seine is extracted from a memoir by M. Dausse on the variations of the level of the river :—

Dates	Height of water above zero on the scale at the Pont de la Tournelle	Mètres	Dates	Height of water above zero on the scale at the Pont de la Tournelle	Mètres
July 11, 1645 . .	9.04		Nov. 14, 1764 . .	7	
Mar. 1, 1658 . .	8.80		Feb. 4, 1799 . .	6.97	
Dec. 25, 1740 . .	7.90		Jan. 1751 . .	6.70	
Jan. 1651 . .	7.80		Mar. 3, 1807 . .	6.70	
Jan. 1649 . .	7.65		Mar. 4, 1784 . .	6.66	
Mar. 1711 . .	7.55		May 8, 1836 . .	6.4	
Mar. 1690 . .	7.50		Mar. 1817 . .	6.30	
Jan. 3, 1802 . .	7.32				

It is remarkable that the greatest inundation, which rose more than 9 mètres, took place in summer.

The Seine communicates with the Loire by the canals of Briare and Orleans; with the Saône by the canal de Bourgogne, and with the Somme and the Scheldt by the canal of St. Quentin. The Seine, which receives a considerable accession to its waters by the junction of the Marne at Charenton, is navigable for barges of large burthen as far as Paris, and even above; but they are obliged to be built with flat bottoms, and of a peculiar form, to suit the nature of the stream. The navigation is open at all times except when the waters are unusually low, or when the thermometer falls to 40° below zero, at which temperature the river is frozen. In its course through Paris the Seine forms 3 islands: the most eastern, called the *Ile Louviers*, about 1,200 feet in length, is uninhabited, and serves as a dépôt for fire-wood. The next is the *Ile St. Louis*, about 1,800 feet long, and which has been built on since the time of Louis XIII. The most western of the three islands was the ancient seat of Paris, and is still called the *Ile de la Cité*; it formerly terminated at the rue de Harlay, but its prolongation was effected in the reign of Henry IV. by annexing to it two small islands.

The little stream of the Bièvre, or the *Gobelins*, as it is sometimes called, rises between Bourriers and Guyencourt, near Versailles, and after a course of about 8 leagues falls into the Seine, above the *Jardin des Plantes*: it is not navigable, nor is its water potable; but it is useful by setting in motion several mills, and is excellent for dyeing and tanning. (1)

(1) A project has been submitted to government for lining the bed of this river, within the town, with masonry, and for regulating the quantity of water.

## POPULATION OF PARIS.

In 1788, according to the official returns, the population amounted to 599,569 individuals; in 1816 to 662,000; in 1819 to 715,000; and in 1831, according to the last census, to 774,338, exclusive of strangers and troops, who are never comprised in these returns. According to arrondissements the population is: 1st arr. 67,013; 2d, 74,995; 3d, 50,167; 4th, 45,358; 5th, 67,951; 6th, 81,180; 7th, 59,608; 8th, 73,493; 9th, 42,718; 10th, 83,422; 11th, 50,572; 12th, 77,866. In 1834 the total number of births was 29,104; deaths 23,015; marriages, 8,091. Of the 29,104 births, 9,985 were illegitimate, and of these 4,523 took place in hospitals and public institutions, and 3,649 were recognised by the fathers. The number of still-born children was 1,748. Of the number of deaths, 14,023 persons died at their own homes, 7,759 in civil hospitals, 895 in military hospitals, 50 in prisons, and 288 were deposited at the Morgue. The total number of deaths by the small-pox was 618. The movement of the population of Paris for 1835 is stated to be as follows: Births—*legitimate*, boys 12,725, girls 12,056; *illegitimate recognised by the parents*, boys 1,475, girls 1,315; *illegitimate not recognised by the parents*, boys 4,001, girls 3,982—total 35,554. Marriages, 9,581. Deaths, males 15,519, females 14,587. Deposited at the Morgue, males 226, females 42—total 30,374. (1)

(1) The total population of France in 1820 was 30,451,187; in 1831 it was 32,560,934. The total number of births in France during 1833 was 969,983; deaths 812,548; marriages 264,061. To this we may add, that it appears from the official accounts for the last 17 years, that the proportion of births of boys to those of girls, for the whole country, is as 16 to 15, in the case of legitimate children, and as 23 to 22 for illegitimate children. For every natural child born there are 13.1 legitimate children. The deaths of males surpass those of females in the proportion of 55 to 54. One marriage is reckoned annually for every 131.1 inhabitants, and for every 4 births; 3.75 or nearly 4 legitimate children are born to every marriage. One death takes place for every 39.5 inhabitants, and every 1.22 births. One birth occurs for every 32.5 inhabitants and for every 0.82 deaths, giving the proportion of nearly 10 births to 8 deaths. The total increase of the population is by 1-182d part of the whole annually; hence it increases by 1-10th every 17 years, and in 126 years would become the double of what it is now. If the relations of births and deaths to the whole population be considered as nearly stationary, then the number 32.5

Of the population of Paris it has been calculated that nearly one-half are working and labouring people, the rest being occupied in some trade or profession, or living upon their income. There are about 80,000 servants, and nearly the same number of paupers. Nearly 15,000 patients are always in the hospitals, and about 4 times that number pass through the hospitals in the course of the year. The numbers of foundling children supported by the state, and of old and infirm persons incapable of work, are equal, being in each case about 20,000. The population of the prisons is generally nearly 4,000. (1)

It has been remarked that families constantly residing in Paris soon become extinct, and that out of the whole population of the town there are perhaps not more than 1,000 individuals, who can reckon their ancestors, as inhabitants of Paris from father to son, as far back as the reign of Louis XIII. The effects of this mortality are observed to be more active

will give the number of years which form the mean duration of life. Before the great Revolution in France, the statistical tables then published assigned only 28.75 years as the average duration of life; and this increase of 3 years is to be attributed to the introduction of vaccination, and to greater comforts being disseminated among the lower classes. Much more curious information upon this subject is to be found in the *Annuaire du Bureau des Longitudes*, from whence the above is extracted.

(1) The accurate enumeration and classification of the population of a large capital is always a work of the greatest difficulty, and perhaps cannot be performed. Still in a city like Paris, surrounded by walls, where a strict system of police is maintained, and where the name as well as occupation of any individual citizen can be immediately ascertained, it is certainly a subject of surprise that there are no published returns either of the population or of the classification of the inhabitants, which come at all near the truth. The last returns of the population were made in 1831, and a considerable increase must have taken place since then. As to the average numbers of the floating population of foreigners and visitors, they have never been calculated at different seasons of the year. All the published accounts of the classification of inhabitants are grossly incorrect, and have no sufficient data to go upon. It has therefore been judged better, in the absence of all public and authentic information on this subject, to give the reader only approximate results in some of the leading cases, instead of attempting to present a table, the authority of which would necessarily be very doubtful. A new census is likely to be made shortly.



upon males than females. A Parisian youth of the second or third generation has almost the form and manners of a woman: he has seldom any children that live; and from hence it may be inferred that all families, which, whether from taste or necessity, pass their lives in a town residence or a shop, are irrevocably doomed to extinction. Those that pass the summer in the country last longer than the others, as may be seen in the case of some ancient noble families that have not been established in the capital more than a century. The class of the nobles has however become much weakened since they have given up inhabiting their castles and manors: and the massive architecture of the hotels of the Faubourg St. Germain no longer corresponds to the diminished stature of their inhabitants.

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## Chapter 2.

### GOVERNMENT. CIVIL, MILITARY, AND JUDICIAL.

According to the Charter, as fixed in 1830, the government of France is conducted by three powers: 1. The King, governing by his ministers, and in whose name all justice is administered; 2. The Chamber of Peers, the number of whom, at present, 270, is unlimited; they are nominated for life by the King, can enter the Chamber at 25, and vote at 30 years of age; 3. The Chamber of Deputies, the number of whom is 459, chosen by the electoral colleges of each department, for 5 years. To be eligible as a deputy a person must be a native of France, 30 years of age, and must pay 500 francs annually in direct taxes. The electors must be 25 years of age, and pay 200 francs in direct taxes. The President is named by the Chamber. The two Chambers must be convoked once a-year at least, and at the same time: they can be prorogued, and the Chamber of Deputies dissolved at the pleasure of the King. In case of dissolution, a new Chamber must be elected and convoked within three months.

**COUNCIL OF STATE.**—The number of Councillors, Masters of Requests, and Auditors, composing this council, is indefinite; they are all nominated by the King, and are divided into four committees—of legislative administration; interior and

**Commerce ; finances ; war, marine, and colonies.** The council is presided by the King, or the President of the Council of Ministers, or the Keeper of the Seals. The Ministers and the Directors of Administrations have a deliberative voice in it. All projects of law and ordonnances intended to be submitted by government to the legislation are discussed in this council, and its deliberations are public. The Secretary's office is at No. 58, rue St. Dominique St. Germain. The Committee of Legislative Administration assembles at No. 58, rue St. Dominique St. Germain ; of Interior and Commerce, at No. 103, rue de Grenelle St. Germain ; of War, Marine, and Colonies, at No. 61, rue de l'Université ; and of Finances, at No. 48, rue de Rivoli.

**COUNCIL OF MINISTERS.**—This council is composed of the Secretaries of State, who assemble under the presidency of the King, the President of the Council, or one of their own number. They deliberate on administrative legislation, on all that concerns the general police, the safety of the throne and kingdom, and the maintenance of the royal authority. All royal ordonnances must be countersigned by one or more of the Ministers : they are responsible for all acts of the King, and may be impeached by the Chamber of Deputies, but must be tried by the Chamber of Peers.

**MINISTER FOR FOREIGN AFFAIRS.**—His department embraces correspondence with foreign powers, all political and commercial treaties, conventions, etc. The office for passports and certificates, 16, rue Neuve des Capucines, is open daily from 11 to 4 o'clock. His residence is on the Boulevard des Capucines.

**MINISTER OF WAR.**—The duties of this Minister comprehend the correspondence with the civil and military authorities upon all that relates to the movements, discipline, and maintenance of the army, and all military manufactories and establishments. The government of Algiers is also under his jurisdiction. Residence and office, 82, rue St. Dominique.

**MINISTER OF THE MARINE AND THE COLONIES.**—This Minister is charged with the superintendence of the navy, the dock-yards, ports, and generally all that relates to the naval service of the country and its colonial government. Residence and office, 2, rue Royale.

**MINISTER OF FINANCE.**—Under the direction of this Minister are placed the taxes, national debt, the sinking fund,

the customs, the post-office, mint, forests, extraordinary domains, and all establishments which yield a product to the royal treasury. Offices, 48, rue de Rivoli.

**MINISTER OF COMMERCE AND PUBLIC WORKS.**—This Minister takes cognizance of all laws and regulations affecting the customs and commerce in general; the formation of companies, the delivery of patents, weights and measures, agriculture, fairs, markets, and all public works. Offices, 103 and 122, rue de Grenelle.

**MINISTER OF THE INTERIOR.**—The office of this Minister is to correspond with the Prefects, and all officers attached to the internal government of the kingdom; to execute the laws of elections, to superintend the police, to attend to the organization of the national and municipal guards, to watch over the offences of the press, the theatres, etc. He has also the direction of all institutions relating to the fine arts, of all public buildings, monuments, etc. His residence is at 101, rue de Grenelle, St. Germain. The offices are at 101, 103, and 122, in the same street.

**MINISTER OF JUSTICE AND PUBLIC WORSHIP.**—To this Minister all judges and law officers, crown lawyers, notaries, etc. are subordinate: letters of pardon, of naturalization, etc. are also granted by him. He likewise regulates every thing concerning public worship, the expences of the clergy, the repairs of ecclesiastical edifices, etc.; the direction of the royal printing-office also falls within his jurisdiction. His residence is at 11, Place Vendôme; the offices are at 22, rue Neuve de Luxembourg.

**MINISTER OF PUBLIC INSTRUCTION.**—This Minister superintends the University of France, colleges, schools, etc. The Institute, all scientific and literary societies, all public libraries and museums, all medical establishments, etc. are also under his administration. His residence is at 116, bis, rue de Grenelle St. Germain.

All the ministers have stated hours for public business, official receptions, etc., which may be known at their bureaux.

To this account of the functions of the different ministers may be added the amount of the budget for 1835.

	FRANCS.
Public debt . . . . .	264,889,000
Pensions . . . . .	53,847,000
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Carry over . . . . .	318,736,000
	4

Brought forward . . . . .	318,736,000
Dotations . . . . .	16,861,000
Department of the minister of justice	
— and public worship . . . . .	18,793,870
— foreign affairs . . . . .	7,424,700
— public instruction . . . . .	12,461,600
— interior . . . . .	12,009,000
— commerce and works . . . . .	106,000,000
— war . . . . .	246,863,000
— marine and colonies . . . . .	65,500,200
— finance . . . . .	23,622,700
Expenses of collection, etc. . . . .	161,230,000
Reserve for war . . . . .	10,586,930

Total (1) . . . . . fr. 1,030,090,200

**CIVIL LIST.**—Independent of the Ministers, there are the different administrations of the civil list and of the estates of the royal family.—*Intendance Générale de la liste civile*, 9, Place Vendôme.—*Administration Générale du domaine privé du Roi*, 246, rue St. Honoré.—*Administration des Biens du Duc d'Aumale*, Palais Bourbon.

**ROYAL HOUSEHOLDS.**—Their disposition is as follows:—*The King* has 14 aides-de-camp and 2 honorary aides-de-camp, 12 officiers d'ordonnance, 1 secretary, 1 écuyer commandant, and 2 écuyers. The first aide-de-camp resides at the Tuileries.—*The Queen* has 1 almoner, 1 lady of honour, 6 ladies, 1 chevalier d'honneur, 1 secretary.—*The Princesses* have 1 lady of honour, and 3 ladies.—*The Duke of Orleans* has 3 aides-de-camp, 4 officiers d'ordonnance, 1 secretary, 1 écuyer.—*The Duke de Nemours* has 2 aides-de-camp, and 1 secretary.—The three younger princes have each a tutor.—*The Princess Adélaïde d'Orléans* has 1 lady of honour, 2 ladies, 1 chevalier d'honneur, 1 secretary.—Besides the above functionaries there is a numerous list of medical officers, military commandants of palaces, and other personages, attached to the service of the court.

**ORDRE ROYAL DE LA LÉGION D'HONNEUR.**—The Legion of Honour was instituted by a law of 29 Floréal, an 10, 1802, for the recompense of civil and military merit, as well as length of public service. The King is chief and grand master of the order, the administration of which is entrusted to a grand chancellor. The order is composed of chevaliers, officers, commanders, grand officers, and grand crosses. The

(1) This sum is equivalent to £41,203,608 sterling.

members are nominated for life, but lose their privileges by any act that causes the suspension or abolition of their rights as French citizens. The number of chevaliers is unlimited, and is about 50,000 at the present time; that of officers is fixed at 2,000, of commanders at 400, of grand officers at 160, of grand crosses at 80. The princes of the royal family, or of the blood, and all foreigners upon whom the king bestows the order, are not included in these numbers. Foreigners are only admitted, not received, into the order, and do not take the oaths. The decorations, which are commonly worn at the button-hole of the left breast, vary according to the different ranks. Every member of the Legion of honour created before 1814, or who is a sub-officer or soldier, is entitled to a pension of 250 francs per ann: but not the others. Among the foreign members of the order are 11 crowned heads and sovereign princes. Attached to the legion of honour are the establishments for the education of the daughters, nieces, and sisters of the members, an account of which will be found under the head of *Public Institutions*. The Grand Chancellor resides in the hotel of the order, in the rue de Lille, where also the offices belonging to his administration are situated.

# MILITARY GOVERNMENT.

The regular army of France is composed as follows:—

General staff	693
Local staff	699
Staff of the artillery	960
Staff of the engineers	918
Infantry	204,291
Cavalry	50,397
Artillery	22,768
Engineers	7,000
Train	3,024
Veterans	10,000
Gendarmerie	14,347
Ditto (Africa)	168
Total	315,266

The garrison of Paris is generally composed of about 30,000 men.

*General Staff of the first military division, 1, rue de Lille.—Staff of the Garrison of Paris, 7, Place Vendôme.—Court Martial, 39, rue du Cherche-Midi.*

*National Guard.*—The national guard of the department

of the Seine consists of 12 legions of infantry for the 12 arrondissements of Paris, 4 legions for the banlieue; 1 legion of cavalry for Paris, and 2 squadrons for the 1st and 2nd legions of the banlieue. The total force, though variable, is about 76,000 men. The corps of artillery, disbanded in 1832, has not since been reorganised. Each legion of infantry of Paris is composed of 4 battalions; those of the banlieue of 9, 8, 6, and 4 battalions; the legion of cavalry, called the 13th consists of 6 squadrons. The Etat Major Général is on the Place du Carrousel.

*Municipal Guards.*—The municipal guards consist of 2 battalions of infantry of 4 companies each, the company containing 128 men, and 2 squadrons of cavalry each of 98 men, amounting altogether to 1,443 men and officers. Their barracks are in the rue Mouffetard, the Place Royale, faubourg St. Martin, and rue de Tournon. This corps is under the orders of the Prefect of police.

*Sapeurs Pompiers.*—The battalion of sapeurs pompiers, or firemen, contains 636 men and officers, and is divided into 4 companies: 134 are on duty every day at the theatres, etc. and 162 are always in the guard-houses of the different arrondissements. Their barracks are at 20, Quai des Orfèvres; 126, faubourg St. Martin; 4, rue de la Paix; 9, rue Culture Ste. Catherine, and 15, rue du Vieux Colombier. They are also under the orders of the Prefect of police, and a great number of engines and other means for extinguishing fire are at the disposal of this most efficient corps.

#### COURTS, TRIBUNALS, ETC.

The Minister of Justice is the supreme head of all the judicial courts in the kingdom, and keeper of the seals. To him belongs the organization and superintendence of the entire judicial system, and of the body of notaries.

*COURT OF CASSATION, Palais de Justice.*—This is the supreme court of appeal from all the tribunals of France. When presided by the minister of justice, it can censure the Cours Royales, or inferior courts of appeal, and can, for grave reasons, suspend the judges from their functions, or summon them to render an account of their conduct. It does not take cognizance of affairs themselves, but only sets aside sentences, in cases of informality, or misapplication of the law; after which it refers the affair itself to a competent tribunal. Generally speaking, there is no appeal to this court from the sentences of justices of the peace, or from those of military and naval courts. The time allowed for making an appeal, in civil

matters, is three months; in criminal matters, misdemeanours, and breaches of police regulations, only three days.

The court of cassation is composed of a president, 3 vice-presidents, and 45 counsellors, nominated for life by the king. It is divided into 3 sections, called sections of *requests*, of *civil* and of *criminal* cassation. With the court of cassation is a *procureur-général* of the king, six *avocats-généraux*, a chief registrar, and 4 under-registrars. A college of 60 advocates has the exclusive right of pleading in this court, and in the king's councils. The two civil sections have a vacation, but the criminal section always continues sitting.

**COUR DES COMPTES, Cour de la Sainte Chapelle.**—This court is the next in rank to that of Cassation, and enjoys the same prerogatives. It examines all the principal accounts of the kingdom, and consists of a chief president, 3 presidents, 18 masters of accounts, 80 *référéndaires*, a *procureur-général* of the king, and a registrar. It is divided into three sections or chambers. The first decides matters relating to the public receipts; the second, such as relate to the public expenditure; and the third, the receipts and expenses of the *communes*. Vacation from September 1 to November 1.

**COUR ROYALE, Palais de Justice.**—This court is composed of a chief president, 5 presidents, 54 counsellors, 7 auditor-counsellors, a *procureur-général* of the king, 4 *avocats-généraux*, 11 deputy-advocates, and a registrar. It is divided into 5 chambers; 3 civil, one of appeal from sentences for misdemeanours, and one for indictments, exclusive of the court of Assizes, which holds two sessions monthly, and consists of one section or two, according to the number of prisoners for trial. For the assizes, the keeper of the seals, or the first president, appoints a certain number of counsellors as judges. Audiences are given every day, except Sundays and holidays, from nine till twelve. The advocates who attend this court are very numerous. An office for gratuitous counsel to the indigent is open every Tuesday from one to four, in the library of the order of advocates, at the Palais de Justice. The solicitors or attorneys attached to this court, called *avoués*, are Bacheliers in law. They have a *chambre* for maintaining their own discipline and regulations. Vacation from September 1 to November 1.

**TRIBUNAL DE PREMIÈRE INSTANCE, Palais de Justice.**—This court consists of 1 president, 7 vice-presidents, 34 judges, among whom are 16 judges of instruction, 14 supplementary

judges, a procureur-du-roi, 15 deputy procureurs, 1 chief registrar, and 22 sworn registrars. It is divided into 8 chambers. The Court sits every day except Sundays and Mondays. Vacation from September 1 to November 1.

**TRIBUNAL DE COMMERCE**, at the Exchange.—The judges of this court are respectable merchants, principally heads of ancient houses, who are nominated in a general assembly of merchants, and confirmed by the king. The tribunal is composed of a president, 8 judges, 15 deputy-judges, and has a registrar, under-registrars, and huissiers. Attached to this court are ten officers, called gardes du commerce, who apprehend such persons as the tribunal decides shall be arrested.

**TRIBUNAL OF MUNICIPAL POLICE**, Palais de Justice.—The justices of the peace sit here alternately, and decide upon the breach of police regulations where the penalty does not exceed five days' imprisonment, or a fine of 15 fr. A commissary of police acts as counsel for the prosecution.

**TRIBUNAUX DE PAIX**.—In each municipal arrondissement there is a *tribunal de paix*, principally for the adjustment of disputes relative to money matters, which holds its sittings as follows:—1st Arrondissement, 9, rue d'Anjou; 2d, 2, rue Pinon; 3d, 10, rue Hauteville; 4th, 4, Place du Chevalier du Guet; 5th, 20, rue de Bondy; 6th, 9, rue du Puit Vendôme; 7th, 32, rue du Roi de Sicile; 8th, 14, Place Royale; 9th, 88, rue St. Antoine; 10th, 7, rue de Grenelle; 11th, 10, rue Garancière; 12th, 161, rue St. Jacques.

**ADVOCATES**.—The order of advocates is very numerous, and justly celebrated for their talent and learning. They have a bureau for gratuitous advice to the poor, at their library, in the Palais de Justice.

**AVOUÉS**.—The avoués act in courts of law as solicitors and attorneys; in certain cases they have the right of pleading; and they are subject to a chamber of discipline formed for each court. They must be licentiates in civil law, and must take the oath of an advocate.

**NOTARIES**.—The number of Paris notaries, and who exercise their profession within the jurisdiction of the royal court, is 114: they make wills, leases, mortgages, title-deeds of estates, and other deeds; they give security to the government, and, on retirement or death, their places are sold. Their chamber of discipline holds a meeting in the Place du Châtelet every Thursday evening.

**HUISSIERS**.—These officers fulfil the duties of bailiffs, mes-



sengers, etc., and are 172 in number, attached to the different tribunals.

**COMMISSAIRES PRISEURS** (appraisers and auctioneers).—The number of these in Paris is fixed at 80. They have the exclusive privilege of appraising and selling goods by auction. The chamber of discipline of the commissaires-priseurs meets at their hotel, Place de la Bourse.—This body is subject to the jurisdiction of the procureur du roi, at the tribunal de première instance.

#### CIVIL ADMINISTRATION OF PARIS.

The Prefect of the Department of the Seine is the chief municipal authority in the capital. Besides the duties common to the other prefects of the kingdom, he exercises nearly all the functions of a mayor. He superintends all public buildings and establishments, edifices devoted to divine worship, public works, streets and public ways, military institutions, excise duties, markets, hospitals, benevolent institutions, direct taxes, public fêtes, Chamber of Commerce, and domains of the state. Under him is a *Council of Prefecture*, composed of 5 members, and also a secretary-general.—The *Council-General of the Department* consists of 36 members, elected 3 by each arrondissement of Paris, and of 8 members, elected 4 by each rural arrondissement. The members of each arrondissement form its municipal council, and as such are subject to the controul of the council-general. There are also attached to the prefecture 6 auditors of the council of state; and a comité consultatif, composed of the prefect and 10 members.—The bureaux of the prefecture are at the Hôtel de Ville, and are open to the public every day, except Sundays and festivals, from 2 to 4.

**COMMUNAL AND DEPARTMENTAL ADMINISTRATION.**—The *First Bureau* of this branch comprises the convocation of municipal councils of the rural districts, the administration of the rural property of the town, and the inspection of all markets, etc.—The *Caisse de Poissy*, 1, rue du Grand Chantier. This fund pays ready money to graziers for all the cattle sold at the markets of Poissy, and Sceaux, and the Halle-aux-Veaux, for the consumption of Paris; and reimburses itself from the butchers at the rate of 5 per cent. per annum interest.—*Inspection Générale du Pesage, Mesurage, et Jaugeage*, 21, rue Bourti-bourg. The officers of this bureau regulate all sales by large weights, measures, etc. in the markets, wood-yards, Halle-aux-

Vins, etc. within the jurisdiction of the prefect of police.—The *Second Bureau* regulates the registration of public acts and documents; keeps account of the movement of the population, etc.; and inspects the abattoirs, funereal ceremonies, and cemeteries.—The *Third Bureau* is charged with the legal processes relative to the property of the town, etc.—The *Fourth Bureau* superintends all jury lists, elections of municipal councillors, etc.

ADMINISTRATION OF ROADS AND PUBLIC WORKS.—This branch comprises 3 Bureaux, which are charged with the formation and repair of roads, paving, canals, bridges, quays, etc., as well as with the construction of public buildings, for which a committee of architects is appointed.—A *Fourth Bureau* superintends the commission of the *Grands Voies*, and regulates the building and alteration of houses, the direction of new streets, etc. There are 3 commissioners of divisions, and 12 commissioners of arrondissements, with the same number of inspectors, appointed for this service. The general surveillance of the quarries, etc. also comes under the same superintendence.

ADMINISTRATION OF PUBLIC INSTRUCTION, CHARITABLE INSTITUTIONS, AND NATIONAL GUARDS.—This branch includes a *Committee of central primary instruction*, and has the regulation of schools, colleges, and some of the expenses of public worship. It superintends hospitals, the administration of charities, the *Mont de Piété*, tontines, etc.; and directs the affairs of the gendarmerie, the sapeurs pompiers, etc., the recruiting for the regular army, and the regulation of the national guards.

ADMINISTRATION OF THE DEPARTMENTAL TAXES.—This branch manages the assessment, collection, and recovery of direct taxes for the department, and is aided by a committee of 6 members for the distribution of the assessments.

The Treasurer of the City of Paris holds his office at the *Hôtel de Ville*.

The financial service of the Department of the Seine is conducted by the following administrations:—*Direction de l'Enregistrement et des Domaines*; the bureaux of this branch are at the residence of the Minister of Finance.—*Direction des Contributions Directes*, 55, rue de la Verrerie, which includes especial offices for the receipt and control of the taxes.

The *Administration of the Customs* lies in the department of the Minister of Finance; but the office of the general di-

rection of the customs is at 26, rue du Faubourg Poissonnière, and rue d'Enghien.—The *Administration of Indirect Taxes of the department of the Seine* is placed under the care of a director and other officers, at 10, rue Duphot.—The *Administration of the Octroi Duties* is managed by a council of 4 directors, at 2, rue Pinon.

The *Administration of the Post-Office* is merged in that of the General Post-office, rue Jean-Jacques-Rousseau, of which it forms a special division.

To the above may be added:—The *Direction of the Poste aux Chevaux*, 2, rue de la Tour des Dames, and rue Pigalle.

To each of the arrondissements of St. Denis and Sceaux there is a sub-prefect, with a council of arrondissement of 6 members attached.

**MAIRIES.**—Paris is divided into 12 municipal arrondissements, each headed by a mayor and two deputy-mayors, whose principal functions relate to the civil state. The prefect of the department, however, fills the office of central mayor. Each arrondissement comprehends 4 quartiers. The following list will show the situation of each mairie, and the quartiers which come within its jurisdiction:—

1st *Mairie*, 9, rue d'Anjou St. Honoré. Quartiers: Tuileries, Champs Elysées, Roule, Place Vendôme.

2d *Mairie*, 2, rue Pinon. Quartiers: Palais Royal, Feydeau, Chaussée d'Antin, faubourg Montmartre.

3d *Mairie*, at the Petits Pères, near the Place des Victoires. Quartiers: faubourg Poissonnière, Montmartre, Mail, St. Eustache.

4th *Mairie*, 4, Place du Chevalier du Guet. Quartiers: Banque de France, St. Honoré, Louvre, des Marchés.

5th *Mairie*, 20, rue de Bondy. Quartiers: Montorgueil, Bonne Nouvelle, faubourg St. Denis, Porte St. Martin.

6th *Mairie*, 208 and 210, rue St. Martin. Quartiers: des Lombards, St. Martin des Champs, Porte St. Denis, Temple.

7th *Mairie*, 21, rue des Francs Bourgeois. Quartiers: Ste. Avoie, des Arcis, Mont de Piété, Marché St. Jean.

8th *Mairie*, 14, Place Royale. Quartiers: Marais, Quinze Vingts, faubourg St. Antoine, Popincourt.

9th *Mairie*, 25, rue Geoffrey l'Asnier. Quartiers: Hôtel de Ville, Arsenal, Ile St. Louis, la Cité.

10th *Mairie*, 7, rue de Grenelle. Quartiers: la Monnaie, St. Thomas d'Aquin, faubourg St. Germain, Invalides.

11th *Mairie*, 10, rue Garancière. Quartiers: École de Médecine, Palais de Justice, Sorbonne, Luxembourg.

12th *Mairie*, 262, rue St. Jacques. Quartiers: St. Jacques, Jardin du Roi, St. Marcel, Observatoire.

The offices of the *mairies* are open daily from 9 till 4; but on Sundays and holidays from 9 till 12 only. The mayors and deputy mayors sit every day from 11 till 2.

The *arrondissement* of St. Denis has 37 mayors and communes, that of Sceaux has 43 mayors and communes.

**TIMBRE ROYAL.**—49 Bureaux for the distribution of stamped paper are established in the different quarters of Paris, besides the central office in the rue de la Paix.

**ELECTORS AND JURORS.**—The number of persons qualified to vote at the elections of deputies, members of the council-general of the department of the Seine, and councillors of *arrondissements* in the sub-prefectures of Sceaux and St. Denis, amounts to 16,017. Those who are qualified to vote at the two elections last named, but not at that for deputies, are 2,483 in number; and, besides the above clauses, there are 11,351 communal electors admitted to elect the members of municipal councils of the extra-mural communes. To the 16,017 political electors, and to the 2,483, who are almost all jurors, there are to be added 845 jurors, who are not electors, thus forming a general total of 19,345 citizens, liable to be called on to serve as jurors. The number of electors is kept up with great difficulty, and official researches for persons qualified are obliged to be made every year. About 1,500 or 1,600 electors are struck off the list annually from various causes, and only 600 demands to be placed on it are annually made. 1,500 jurors are chosen out of the total number for the service of the assizes of the year.

#### ADMINISTRATION OF THE POLICE.

**PREFECTURE DE POLICE**, 1, Quai des Orfèvres.—The prefect gives audiences at 2 o'clock on Tuesdays, and on other days from 11 to 12. His authority extends over the whole of the department of the Seine, the parishes of St. Cloud, Sèvres, and Médon, in the department of the Seine and Oise, and the market of Poissy, in the same department. He exercises his functions under the immediate authority of the ministers. The bureaux for general affairs are open daily, from 9 till 4. The bureau de sûreté is opened constantly by day and night. The prefect delivers passports and permissions to sojourn; he represses vagrancy, mendicity, tumultuous assemblies, and

prostitution; he exercises control over the furnished hotels, and the distribution of gunpowder and saltpetre; takes cognizance of the occupation of workmen, etc., and causes succour to be afforded in case of fire, inundations, etc. He seizes prohibited goods, and unwholesome provisions offered for sale; verifies weights and measures, and confiscates such as are below the standard; fixes the price of bread; suppresses in the capital all establishments injurious to health; and superintends the supply of Paris with meat, corn, and other provisions. He exercises vigilance over hawkers; the safety, lighting, and cleaning of the public ways; the unloading of boats upon the Seine; the baths, brokers, porters, hackney-coaches and their drivers. It likewise belongs to him to apprehend and bring to justice all persons accused of misdemeanors or crimes. A permanent commission of 7 members is attached to the Prefect of police, besides lawyers and other public officers.

*Conseil de Salubrité.*—This council is held at the prefecture every other Friday. It is composed of physicians, surgeons, etc. who consider upon the means of preserving the public health of the capital, the draining and cleaning of sewers, etc.

*Passport Office.*—At the prefecture. Here passports for the departments of France and foreign countries are delivered and visés from 10 to 2.

*Bureau de l'Inscription des Ouvriers*, 13, Cour du Harlay, at the prefecture.—At this office certificates, called *livrets*, are delivered to workmen, without which they cannot obtain work in any shop or of any master. Their entrance into employment is certified by the commissary of police of their master's residence; and their quitting it, by the commissary of the bureau de l'inscription.

*Bureau de Vérification des Poids et Mesures*, 9, rue Chanoinesse.—New weights and measures are stamped at this office before they can be used in commerce; and inspectors verify every year those in use by tradesmen.

*Commissaires de Police.*—In each of the forty-eight quarters of Paris resides a commissary of police, who superintends its cleanliness and lighting; takes cognizance of misdemeanors; makes the first examination of crimes and offences; delivers passports upon the attestation of two householders, and the certificates necessary for strangers to obtain *cartes de sûreté*, or to have them renewed. The commissaries are in continual communication with the people, and attend to the complaints they may have to make. Their residence is

known at night by a square lantern hung at the street entrance.

*Secours aux Noyés et Asphixiés.*—Witnesses of accidents on the Seine and elsewhere are bound to afford the first aid, and to call the nearest physician or surgeon; or to make it known to the nearest military post or commissary of police. A reward of 25 fr. is given to any one that picks up a drowning person if restored; and 15 fr. if the efforts of art are fruitless. 49 sets of apparatus are deposited upon the banks of the Seine.

*La Morgue, Marché Neuf.*—This is a place in which are deposited for three days the bodies of unknown persons who are drowned, or meet with accidental death. They are laid upon tables, open to the inspection of the public, in order that they may be recognised by those interested in their fate. Their clothes are hung up near them, as an additional means of recognition. If not claimed, they are buried at the public expense.—The number of persons deposited at the Morgue in 1834 was 288, of whom 231 were men, and 57 women.

Under the authority of the prefect of police are the municipal guards, and the corps of sapeurs pompiers, as before mentioned. The *officiers de paix* and the *sergents de ville* are also subject to his controul as well as the following functionaries. A commissary-general for the supply of fuel to the capital; an inspector-general of lighting and cleansing the streets; an inspector-general of the river and wharfs; a comptroller-general of the sale of firewood and charcoal; an inspector-general of the markets; a comptroller-general of the *Halle-aux-Blés*; an inspector-general of mineral waters; an inspector-general of steam-engines; a commissioner for visiting steam-vessels, etc. Under the direction of the prefect of police, *sergents de ville* parade the streets during the day-time, and are stationed in all public places and places of amusement, to prevent disturbances, and to apprehend offenders. During the night patrols of *sergents de ville*, aided by *agents de sûreté*, and a brigade of municipal guards, pass through all the streets of Paris every half hour. Municipal guards are stationed every night in all theatres, concert-rooms, etc. and, besides this, secret agents of police, chosen from among all classes of society, and paid accordingly, are to be found in every public assembly.

#### PRISONS.

During the middle ages the prisons of Paris were equally bad and equally unhealthy with those of any city in Europe.

The first amelioration took place in 1670 ; and in 1675, Louis XIV. reduced the number of those of Paris, retaining only nine. Notwithstanding these salutary arrangements, the prison system experienced but little improvement. At the accession of Louis XVI. to the throne, the prisons of Paris were in a very bad state ; labour was interdicted, and the inmates were without classification. Upon the entrance of M. de Malesherbes into the administration, he ordered the lunatics, and those confined for political offences, to be separated from the criminals. The striking picture of abuses drawn by his pen attracted the attention of his successors, and upon M. Necker's coming into office, the amelioration of prisons was one of the first objects of his attention. The improvement begun was making considerable progress when it was arrested by the Revolution. The Constituent Assembly determined to reform the prison system, but the execution of the project was left to the succeeding legislative body. On the 29th of September, 1791, a law was passed which established houses *d'arrêt*, of justice, and detention. All other prisons were prohibited, and mildness towards the prisoners was enjoined. The execution of the measure was scarcely begun ; when the system of terror and arbitrary imprisonment filled the prisons with those who ought to have been for ever strangers to them. The 9th Thermidor put an end to that state of things ; but the victims of persecution lifted up their voice against the administration of the prisons, and public opinion united with them in demanding a change of the system. In 1795, in pursuance of a decree of the National Convention, separate prisons were appointed for the divers classes of offenders, and the criminal and penal code was formed, which fixed with greater precision the competency of the different tribunals. The changes effected in the criminal legislation since the Revolution have necessarily produced a sensible effect in the prison regulations ; and the labours of the *Société royale pour l'Amélioration des Prisons* have produced incalculable advantages. The improvement of the prisons has occupied a large portion of the attention of the municipality of Paris, and of the government ; and the new buildings lately erected for such purposes promise to produce the most happy results, not only for the prisoners, but also for the whole community.

The prisons of Paris are now 8 in number, for the following divisions of offences liable to imprisonment:—Persons

under accusation ; debt ; political offences and offences liable to only 1 year's imprisonment ; persons under trial ; persons condemned to forced labour ; juvenile criminals ; and females ; all of which are under the jurisdiction of the prefect of police. Besides these there is a military prison, under the jurisdiction of the minister of war. For permission to visit any of these establishments, application must be made by letter to M. Le Préfet de police, Quai des Orfèvres.

LA FORCE, rue du Roi de Sicile.—This prison is composed of buildings, which formerly were the hotel of the Duke de la Force, but were converted to their present destination in 1780. A new prison for prostitutes, called *La Petite Force*, in contradistinction to the other, or *La Grande Force*, was erected about the same period. Since the beginning of 1830 these two prisons have been united, and the whole appropriated to the confinement of male persons committed for trial. Being situated in a low and crowded part of the town, and the buildings being both old and inconvenient, it has been decided that the whole establishment shall be removed to a new prison to be built near the *Jardin des Plantes*. The description of the buildings of this prison would therefore be superfluous. The prisoners are divided into separate classes ; the hardened thieves, who are old offenders, form one ; men committed for acts of violence, another ; old men above 60 years of age are placed by themselves ; and so are boys under 18 years of age ; the other prisoners form two classes, those supposed to be the best disposed being kept by themselves. The prisoners sleep in large dormitories, which are comparatively clean and well ventilated ; the dormitory of the boys is divided by strong partitions into small chambers, each containing a single bed, and in their ward a workshop is established. The other prisoners may work if they please ; but as they are not condemned, their labour is quite voluntary. An infirmary, bathing-room, *parloir*, and cantine are attached to the prison, as well as an advocate's room, in which prisoners can confer with their legal defenders. Each class has a yard for exercise. The sanitary regulations of this prison are very excellent, and are attended with the best results. The average number of prisoners is from 700 to 800, and the annual movement of the population of the prison from 10,000 to 12,000. On account of the increased number of prisoners, the chapel has been forced to be converted into dormitories. The new



prison will be situated on the Boulevard de l'Hôpital; and a sum of 2,200,000 fr. has been voted for its erection, which will be finished, it is supposed, in 1838.

**PRISON FOR DEBTORS**, rue de Clichy.—This is a small prison, of plain construction, airy and well situated; it holds from 150 to 200 persons, and will, it is expected, receive further augmentations.

**SIR. PÉLAGIE**, rue de la Clef.—This prison was formerly a convent of nuns, which was suppressed at the Revolution. After that period it was converted into a prison for debtors, and became one of the most celebrated in Europe. It has very lately been appropriated to persons condemned to imprisonment for not more than a year, and to political offenders, either committed for trial or sentenced to short terms of confinement. The internal aspect of the prison has therefore become entirely changed, and much improved. Political offenders are kept apart from the rest, and are at liberty to occupy themselves as they please. The following is an official account of the number of persons confined here in July, 1836:—Condemnations for 1 year and under, different offences, 73; ditto for more than 1 year (waiting for removal to a *Maison Centrale*), 9; solitary confinement, 1; breach of discipline, 5; condemnations for political offences, 18; committals for do. 29; committals, various offences, 15; debtors, 5; total 155. The buildings are large and airy; and on account of the confinement of political prisoners, the military discipline observed within, and in the immediate neighbourhood of, this prison is exceedingly severe. The *Maison Centrale* is at Poissy; but persons condemned to forced labour are removed first to the *Nouveau Bicêtre*, rue de la Roquette, and thence to the various *Bagnes* at the sea-ports. Political offenders condemned to long periods are confined at Doulens, Clairvaux, and other places.

**ST. LAZARE**, rue du Faubourg St. Denis.—This was the ancient convent of the Lazarists; but is now converted into a general prison for females committed for trial, or condemned to imprisonment for terms not exceeding 1 year. The *Maison Centrale* to which they are sent for longer periods is at Clermont. Here all prostitutes, condemned to short imprisonment for offences against the sanitary or civil regulations of the police, are confined either in the infirmary or the prison. Children under 16 years of age are kept by themselves; and women condemned by the tribunals also

form a separate class. The persons committed for trial have a distinct part of the prison allotted to them. Each class has its own separate infirmary, and to all are attached workshops, in which the prisoners labour at various trades. The distribution and internal regulation of this prison are very good, and every encouragement is given to the prisoners who show a disposition of amendment. To this end they are allowed out of their earnings two-thirds, and their daily gain may amount to 1 fr. or 1½. All sorts of manufactures are carried on here; the preparation of hooks and eyes, of cashmere yarn, and of phosphorus-boxes, being the chief. To this prison is also attached the general bakehouse of all the prisons, as well as the general laundry and linen depot. A separate ward of this prison is allotted to female debtors, who have single apartments at a very low rate. A large chapel stands in the middle of the prison, and the women confined here attend service in it every Sunday. The average number of persons of all descriptions confined here is from 800 to 900; and the annual movement of the population of the prison is about 10,000.

**PRISON DE LA ROQUETTE**, rue de la Roquette.—The name of this prison is not yet fixed, and it is known by this appellation as well as by that of the *Nouveau Bicêtre*. It is allotted to the reception of prisoners condemned either to forced labour in the *Bagnes*, or to death. It consists of a pile of building surrounding a large quadrangular court about 180 ft. by 150 ft., three storeys high; the lower of which is occupied by workshops, refectories, etc., the two upper by the prisoners' cells. The greater part of the western side is allotted to the lodgings of the director, and other officers, the general linen-store, etc. In this side, too, is the entrance, the porter's lodge, the corps de garde, etc. A small court, added to the eastern side, is surrounded by the chapel and infirmary. At the same time that this prison is light, airy, and healthy, it is one of the strongest houses of confinement ever erected. A double court surrounds the whole, in which *surveillans* and sentinels constantly keep guard: the walls and iron fastenings are all of extraordinary solidity: each prisoner has a separate room, in which he is fastened at night; and there are *cachots*, or dark chambers, for refractory prisoners, as well as three condemned cells for prisoners under sentence of death. The total number of prisoners that can be kept here is 280. A fountain in the middle of the

great court gives a constant supply of water, and every provision is adopted for the cleanliness and health of the prisoners. The chapel is large and commodious, and service is performed in it every Sunday. This, house, both for the style of its architecture and the excellent taste and judgment that have dictated its distribution, may be looked upon as a model for all others of the kind: the gloomy air of a prison is almost entirely avoided both without and within; the inspection of the prisoners is perfectly provided for; and every improvement that humanity can suggest has been adopted. It was built by M. Gau, in the short space of 18 months, and cost only 1,245,000 fr.

**PRISON POUR LES JEUNES DÉTENUÉS, rue de la Roquette.**—This prison, which stands immediately opposite the last named one, has the air more of a feudal castle than of a house of detention, and in its internal arrangements is calculated for a hospital, or an immense college, equally as well as for a place of punishment. It was built by M. Dubas. It consists of a regularly hexagonal pile of building, with circular turrets at the angles, from each of which piles of building converge to a circular one in the centre. Six courts are thus inclosed, all of which are built on precisely the same model. The central building, which is perfectly isolated from all others, and is approached only by iron bridges, contains, below the level of the soil, in a large circular area, the kitchens: above these, on the ground floor, is the general parloir, so contrived that the prisoners of each section are kept by themselves, and that a guardian is always placed in a corridor between them and their friends. Above the *parloir* is the chapel, forming the whole of the upper part of the building; this is so contrived that the prisoners of each division enter it separately, and, when once in, can see nothing in it but the altar and themselves. Each court contains on the ground floor 2 workshops, and a spacious refectory: while the three upper storeys contain 95 separate chambers, each 7 ft. 8 in. square by 8½ ft. high, with a window looking into the court, and a door opening into a corridor. The court contains a fountain in the middle planted round with chestnut trees. The prisoners are divided according to the length of their sentence of confinement, and live in separate courts according as they are confined for 6 months, 1 year, 2, 3, 4, and 5 years. Those of one court can never have any intercourse with those of another; and the strictest surveillance is maintained over

the prisoners night and day. On the eastern side of the prison are the director's house and other apartments for officers connected with the house: on the western, is the infirmary, and a large well with a wheel attached to it, worked like a treadmill by refractory prisoners. This supplies water to the whole of this as well as the opposite prison. A school of mutual instruction is established in one of the refectories, and another is used as a place of meeting for the council. The average number of prisoners is 390, and the annual movement of the population of the prison is about 825. The *Maison Centrale* is at Clermont.

**DÉPÔT DE LA PRÉFECTURE DE POLICE.**—The prison adjoining the Prefecture was built in 1828, at an expense of 300,000 fr. It is a place of temporary confinement, where persons arrested are detained till examination takes place. It is divided into two parts: the *Salle St. Martin* is for those who can afford to pay for lodgings and accommodations. A building three storeys in height serves, on the first floor, for the detention of prostitutes; on the second for those accused of crime; and on the third for those arrested for minor offences.

The **CONCIERGERIE**, in the *Palais de Justice*, is used as a depot for prisoners during their trial, and is sometimes employed as a receptacle for notorious prisoners before their committal. The buildings are badly suited for their purpose, and its proximity to the courts of justice is the only quality that recommends it. The population of this prison is of course very fluctuating and uncertain. For the remarkable historical associations connected with this prison, and for a description of the building itself, the reader is referred to the 9th Arrondissement.(1)

**PRISON DE L'ABBAYE.**—This was formerly a house of detention within the jurisdiction of the Abbey of St. Germain des Prés, in the immediate neighbourhood of which it stands. It contains several dungeons below the ground, and is the most gloomy of any of the places of confinement in Paris. The horrors which took place here during the revolution are too well known to need further allusion. This prison now serves as a house of arrest for military offences: the house of detention is fixed in the Château of St. Germain.—Another

(1) The prisons *des Madelonnettes*, *de Bicêtre*, and 11, *rue Grès St. Jacques*, are not taken notice of here, because they have been abolished, and replaced by those of the *rue de la Roquette*.

military prison was formerly established in the *Collège de Montaigu*, Place du Panthéon; this is now done away with. For permission to visit this prison special application must be made to the Minister of War, but on account of the strictness of military discipline the greatest difficulty may be expected in obtaining it.

Closely connected with the prisons are the following benevolent institutions:—

**SOCIÉTÉ POUR LE SOULAGEMENT ET LA DÉLIVRANCE DES PRISONNIERS.**—From 1597 to 1790, a benevolent society employed funds in procuring the discharge of debtors; another society afforded relief to them and their families. These institutions now form one association, which is supported by public contributions. The archbishop of Paris is president, and the association consists principally of ladies. The treasurer lives at 29, rue du Vieux Colombier.

**SOCIÉTÉ ROYALE POUR L'AMÉLIORATION DES PRISONS.**—The object of this society is to concur with the public administration by introducing into the prisons of the kingdom all the ameliorations required by religion, morality, justice, and humanity.

**SOCIÉTÉ POUR LE PATRONAGE DES JEUNES LIBÉRÉS.**—This excellent institution, founded in 1833, is intended for the management of young prisoners while in confinement, and for their superintendence after the expiration of their punishment. Each member has a young prisoner under his own especial care, and whose patron he is. The most gratifying effects have already resulted from the efforts of this society, which is authorized and assisted by government. The conduct of the prisoners is greatly improved, and the number of cases of recommitment diminished from 60 to 20 per cent. An annual meeting for the distribution of prizes for good conduct, etc., is held at the Hôtel de Ville; and a report of the proceedings of the society is published every year. The secretary's office is at 12, rue Chanoinesse.

#### LAWs OF FRANCE AFFECTING BRITISH RESIDENTS.

The substance of the following notice is entirely extracted from the valuable work of Mr. Okey on this subject—a book that ought to be in the library of every person domiciliated in France. We have merely abridged a few of the more important subjects, altering their arrangement, and refer the reader for fuller information to the work itself.

**BIRTHS.**—The French law requires that every birth be de-

clared to the mayor of the commune, or *arrondissement* in Paris, within 3 days after it takes place; and that the child be produced to the officer who registers the *acte de naissance*. The father, or in his absence the midwife, or medical man who attended at the birth, must make the declaration. The *acte* must be drawn up immediately after the birth in the presence of 2 witnesses; and must state the day, hour, and place of birth; the sex, christian and surnames of the child, and the names of the parents and witnesses, with their profession and domicile. This *acte* is usually drawn up at the *mairie*. Parties not complying with these formalities are subject to fine and imprisonment. An authentic extract from the mayor's register is valid as a proof of birth in England. Children born of foreigners are foreigners; but, within one year after coming of age, they can claim the rights of French citizens.

MARRIAGES.—A marriage between two British subjects in a foreign country is valid in England in the two following cases: either when the contracting parties have made affidavits that they are of age and at liberty to contract, (which affidavits, being made before the proper officer appointed by the British ambassador in that country, must be presented to the chaplain of the embassy), and when the marriage has thereupon been solemnized in the ambassador's house according to the laws of England; or else when the parties have been married in strict conformity to the law of the country. If one of the parties be a British subject and the other not, the marriage ought to be celebrated according to the forms of the country, before solemnization in the ambassador's house. The formalities required by the French law consist of publication and registration by the mayor, accompanied by declaration of consent of natural guardians, proof of legal age, testimony of witnesses, etc., all of which may be learnt on application at the *mairie*, or from the *Code Civil*. Other modifications of the laws of marriage will be found in the work of Mr. Okey. According to the laws both of France and England, the wife, if previously belonging to another country, becomes on marriage a citizen of the same country as her husband; but an Englishwoman, married to a Frenchman, does not lose all her English rights. The law of settlements; in the case of a marriage between parties of different countries, is open to great difficulty; and a lawyer's advice is absolutely necessary in such cases. Generally speaking, the settlement of English property should be effected in England, though it may be per-

formed with equal validity in France: and all settlements, to be binding by French law, must be executed before the act of marriage. The law of France does not take cognizance of the law of divorce.

**DEATHS.**—In case of death, it is requisite that a declaration thereof should be made at the *mairie* by the relatives or friends of the deceased, or by the person at whose house the death took place. The body is then visited by a physician appointed by the mayor to ascertain the causes of dissolution, and cannot be interred without authorisation from him, nor until 24 hours after the decease, except in cases otherwise provided for by the regulations of the police. In case a deceased person leaves personal property, seals are affixed thereon by the *juge de paix*, till the heirs or legatees can establish their claims, in order that the effects may not be exposed to depredation; and in the event of the absence of the parties interested, the seals remain unbroken till they can take possession in person or by proxy. The affixing of seals may be required by the heir or representatives of the deceased, by any person interested in the property, by creditors, servants, etc. With regard to foreigners, the *juge de paix* proceeds to this formality of his own accord, as soon as intelligence of a death reaches him. The seals cannot be removed under three days from the time of their being affixed, or from the day of the burial, and then only by order of the *juge de paix* formally demanded.

**WILLS.**—"A British subject, domiciled abroad, must conform in his testamentary acts to the formalities required by the law of the land of domicile." A will made in France, and disposing of lands in England, must, according to the English law, be in writing, signed by the party devising, or by some other in his presence, and by his direction, and attested in his presence by 3 or 4 credible witnesses. A will made in a foreign country, disposing of goods in England, must be proved in England; but if the goods are all abroad, the will must be proved according to the custom of the country where the testator died. If the will is in a foreign language, the probate is granted of a translation by a notary public. Great inconvenience is experienced where an executor is not appointed to a foreign will. According to the laws of France, a will may be olographic, made by public act, or in the secret form:—An olographic will should be written throughout, dated, and signed by the testator. A single word in the hand

of another person would render it null and void. The will by public act is received by two notaries in the presence of two witnesses, or by one notary in the presence of four witnesses; in both cases it must be read over to the testator in the presence of the witnesses; and mention must be made in the will of all these circumstances. If the will be dictated in a particular or provincial idiom, the notary will write it in correct language. The will must be signed by the testator, or, if he cannot write, express mention must be made in the will of his declaration to that effect. The will must be signed by the witnesses. When a testator makes a mystic or secret will, he must sign it, whether he has written it himself or caused it to be written by another. The paper containing it must be sealed. The testator must present it thus sealed to the notary, and six witnesses, at least, or cause it to be closed and sealed in their presence, and must declare that the contents of such deed are his will, written and signed by himself, or written by another, and signed by himself. The notary thereon draws up the superscription, which must be written on the paper, or on the sheet which serves as a cover, and this must be signed, as well by the testator as by the notary, and the witnesses. Persons who cannot read are not allowed to dispose of their property by a mystic or secret will. In case a testator cannot speak, but is able to write, he may make a mystic will, provided it is throughout written, dated, and signed by himself; and at the time of delivering it to the notary in the presence of witnesses, he writes at the top of the superscription that the deed which he delivers is his will. An English subject dying in France may dispose of his property in England according to the English law: but all real property in France, though possessed by an English subject, follows the French law of succession. By the law of France, a testator, leaving at his decease one legitimate child, may dispose of not more than half of his property; if two children, of the third part; if there are more than two children, a fourth part only will be at his disposal. Under the title of children are included their descendants, in whatever degree, claiming in right of the child from whom they descend. Upon the failure of legitimate heirs, the property passes to natural children, and then to the surviving parent.

**CIVIL RIGHTS.**—All persons residing in France are subject to the police laws, and are bound to observe every regulation connected with the public safety. An important difference is



to be remarked between *residence* and *domicile*. A foreigner resident in France enjoys the same civil rights as are or may be granted to Frenchmen by the treaties with the nation to which such foreigner belongs; with this important addition in his favour, that by a liberal provision of the French law he enjoys the right of succession in France, although it may not be granted to French citizens in his own country. He cannot, however, establish his *domicile* in France without the King's express permission; this being obtained, he is then admitted to the participation and enjoyment of all the civil, though not of the political, rights of French subjects. A foreigner merely domiciled in France still continues subject to the laws of his own country, and his children are also foreigners, until they have complied with the law relative to the denization of children born of foreigners in France. A foreigner, after 10 years' domiciliation in France, may, on compliance with certain forms, become naturalized. But letters of naturalization may be granted to foreigners, who have rendered essential service to the state, at the end of one year.

**ARREST.**—"By the French law, a foreigner not domiciled in France may, when a debt has become due, be arrested conditionally, and before payment of the debt has been adjudged by the Tribunal de Première Instance; but it is necessary that a Frenchman be, in such cases, the actual creditor, and not one who has become so by the assignment of a debt contracted by one foreigner with another." No foreigner in France, although admitted to the enjoyment of civil rights, can pursue another foreigner for debt. Arrest must not be for less than 200 fr.; nor can it be made, unless by virtue of a judgment; and persons of 70 years of age, women, and minors, are not liable to be arrested. This privilege extends to foreigners as well as citizens. Arrest neither prevents nor suspends proceedings and execution against the goods of the debtor. In commercial matters, even against women and minors, arrest is much more generally allowed than in civil cases. Arrest must not take place before sunrise nor after sunset; nor on fête days; nor in buildings dedicated to divine worship; nor at the seat of constituted authorities; nor in any house whatever, even in the domicile of the debtor, if entrance is refused, unless permitted by the Juge de Paix of the place, who must in such case accompany the officer. The prisoner may demand to be immediately taken to the President

of the Tribunal de Première Instance of the place where the arrest has been made, who will decide as an arbitrator.

**IMPRISONMENT FOR DEBT.**—The keeper of the prison, on receiving the prisoner, must enter in the prison-book, or register, the judgment which authorises the arrest. This must be written in a certain prescribed form, and must also certify the deposit of at least one month's prison allowance by the creditor, who must always make this deposit beforehand. A debtor may obtain his liberation by the consent of the creditor, and of all who have lodged detainers against him, given before a notary, or entered on the register of the prison; by the payment into the hands of a third person of the debts and costs of all detaining creditors, with interest, allowance-money, and other expenses incurred by the imprisonment; by a discharge on ground of insolvency, giving up all he possesses, his future effects remaining liable to his creditors; by the default of the creditor to assign in advance sufficient prison-allowance, fixed at 30 fr. a-month; and by the prisoner having entered his 70th year. Whether the principal debt be of a commercial or a civil nature, imprisonment, in all cases, ceases after 2 years, if it does not amount to 500 fr.; after 4 years, when below 1,000 fr.; after 6 years, when below 3,000 fr.; after 8 years, when below 5,000 fr.; after 10 years, when above 5,000 fr. and upwards. The liberation for default of prison-allowance is ordered by the president of the tribunal on petition, accompanied by certificate from the prison-keeper that no allowance has been afforded by the creditor. The debtor so liberated cannot again be arrested by the creditor, except on payment of all costs incurred by the former in obtaining his liberation, with a deposit of 6 months' allowance in advance, in the hands of the prison-keeper.

**ACTES.**—In drawing up civil documents, the French law requires that the year, day, and hour of the *acte* be mentioned, together with the christian names, surnames, ages, professions, and domiciles of all persons concerned in them. No abbreviation may be used, nor any date inserted in figures.

**AMBASSADORS, CONSULS, etc.**—By the law of nations, the hotel of an ambassador is considered as forming part of the territory of the nation which he represents. This privilege, however, does not invalidate the right of a child of a foreigner, born within the precincts of the hotel, to become a French subject on its coming of age. The person of the ambassador is free from arrest or any civil process, and so are his servants,

secretaries, etc.; but the same privilege does not apply to the person of a consul. The duties of a consul are very extensive: he has to watch over the commercial interests of his nation; to protect his countrymen who may be in distress, and in some cases to exercise judicial authority over them. He is also bound to register births, marriages, and deaths; and, in case of his being at a port, to see that no vessel of his own country leaves it without all due claims upon the master and crew being previously settled. In Paris the consular department is added to that of the embassy, and the office is in the same hotel.

**BILLS OF EXCHANGE.**—By the law of France all endorsements upon bills of exchange, etc. are required to be special. Unless a bill of exchange is payable to order it cannot be negotiated. A French holder of a bill of exchange, drawn out of France by and on foreigners, may, if the acceptor comes to France, sue him before the French tribunals, provided such holder became possessed of the bill before its maturity. The holder of a bill of exchange protested for non-payment may, upon procuring the order of a judge, distrain the goods and chattels of the drawer, the acceptor, and the indorsers; which, when so taken, are deposited in the hands of justice to answer the amount of the debt. Actions upon bills of exchange are limited to 5 years from the date of the protest, or from the last legal proceedings upon it.

**WITNESSES**, according to French law, must be men, foreigners or natives, 21 years of age; but in case of attestation to a will they must not be legatees, nor relatives or connexions, even to the fourth degree inclusively, nor even the clerks of the notaries by whom the *acte* is drawn up. A Quaker is allowed to make an affirmation instead of an oath.

**DUELS.**—It has been decided by a French tribunal that, an individual having killed his adversary in a duel, an action may be maintained by the widow and orphans of the deceased for damages.

**COPYRIGHT.**—Since the French law gives to the authors of works of literature and the fine arts the sole property and disposal of them during their own lives, and to their heirs and successors for a certain period, the importation into France of works originating there, and pirated in a foreign country, is a misdemeanour. Authors, whether natives or foreigners, may dispose of their property to another person, who then becomes entitled to the same rights.

**PORT D'ARMES.**—Permission to carry arms may be obtained at any prefecture, but must receive a *visa* at each change of department. It is not transferable, it costs 15 fr. and is valid for only 1 year. The sportsman should always carry it about him, since a gendarme, or other authorised guard, may always demand to see it; and, if not produced, a summons before a tribunal may be made, which will be attended with expence. Sporting must not be on another's property without leave, and on no uninclosed property out of the proper season; the duration of the season being annually regulated by public authority.

**FISHING.**—Every person is allowed to fish with the line only, the spawning-season excepted, in all rivers, canals, and navigable streams belonging to government, and in all dependencies of such streams, etc., where a fishing-boat can pass. Every person fishing in private waters, without permission from the owner of the right of the fishery, is liable to a fine of 20 to 100 fr., besides damages.

**NATIONAL GUARD.**—Although the decisions of the *juges de paix* have not been quite uniform upon the subject, it appears that any foreigner, who has acquired civil rights, is liable to be called on to serve in the national guard; but in that case only.

**CARRIERS.**—The proprietors of public carriages are liable in France for the full value of objects entrusted to their care and lost, although the value of them may not have been declared. This does not apply to the luggage of a passenger, if given to the conductor of a vehicle, without having been previously entered on the way-bill.

**INNKEEPERS** and masters of hotels, in France, are responsible for the property brought into their house by a traveller, and for all robberies committed by servants or strangers, except in the case of an armed or superior force. This holds good even if the traveller leaves the key in the lock of his door during the night, because he may then count upon the same security as in his own house; but not so if he leaves the key in during the day, because this is held to be an act of imprudence. Innkeepers and persons letting furnished lodgings may detain the effects of a lodger in case of non-payment, except the clothes actually in use; they cannot, however, touch the goods of a deceased or departed guest, but must obtain the authority of the *Tribunal de Première Instance* to sell a portion of it, enough to satisfy their claim.

**SERVANTS**, if hired by the day, are paid accordingly, and dismissed at pleasure; those hired by the year are paid by the calendar month, and are entitled to eight days' warning or wages on being dismissed; but must, if required, serve the eight days. The servant is also obliged to give eight days' warning to the master. The contract for hiring is not binding upon the servant until money has been received as an earnest from the master. The master is in all cases believed on affirmation as to the amount and payment of wages.

**APARTMENT.**—An apartment, hotel, house, or shop, may be rented in France either by parole or by writing. Leases are either executed before notaries or privately; they must be written on stamped paper, and care should be taken to observe all the formalities required by the law for *actes*. The rent is always payable at the end of each quarter, or *terme*; the quarter-days being in reality on the first day of January, April, July, and October; but in all cases 14 days' grace are allowed, when the rent exceeds 400 fr. per annum, and 8 days when under that sum. Foreigners in France are sometimes required to pay the month, or *terme*, in advance. The lessee, on quitting the premises, should return all keys as a sign that tenancy is at an end before the pay-day of the *terme*; the repairs requisite must have been completed, the rent paid, and proof of due payment of taxes having been made, must be given. Any opposition on either side is noticeable by a *juge de paix*. A lessee may underlet or assign his lease, if there is no provision in it to the contrary; but he is responsible for the conduct of his tenant, and for his own rent as principal tenant to the proprietor. The assignee, or under-tenant, is not liable to the original lessor beyond the amount of rent due by the under-lease or assignment; but he cannot set up payment of rent made by anticipation to his own landlord as a bar to a legal claim by the original lessor. A lessee who does not put upon the premises sufficient furniture or moveables to answer the amount of the rent, may be ejected, unless he gives additional sufficient security. When a plan of the premises, or an inventory of their fittings, has been made by the contracting parties, the lessee is bound to restore every thing as he found it; excepting what may have become damaged by time and fortuitous events. With this exception, the lessee may alter the premises as much as he pleases. If no plan or inventory has been made, the tenant is bound to give up possession of them in good condition. All tenants of a house are

severally and jointly responsible for fire, unless it is proved that the fire began in the apartment of one of them, or was communicated from a neighbouring house. If during a lease repairs become absolutely necessary, the lessee is bound to suffer them; but if they last more than 40 days, the rent is diminishable in consequence. The cleansing of wells and sewers is at the expense of the lessor, if there is no provision in the lease to the contrary. In taking an apartment, as soon as the bargain is made with the proprietor, it is usual to give a trifle as earnest-money to the porter. Notice of quittal must be given 6 weeks, at least, before-hand, when the annual rent is under 400 fr., and a quarter when it is above that sum. As soon as notice is given, the tenant cannot refuse to show the apartments to persons who come with a view to hire, provided it is not at an unseasonable hour.

#### FORM OF A LEASE.

Je, ——— propriétaire (or) principal locataire de ——— maison, la loue au sieur ——— (or) à la dame ——— (or) loue au sieur ——— (or) à la dame ———, ——— boutique, ——— appartement, ——— chambre, au ——— étage, dans ladite maison (*describing them accurately*), pour ——— années, qui commenceront à courir ce jourd'hui (or *the day*), pour ——— prix (*the amount*), payable à (*the time of payment*), et sous toutes les obligations imposées aux locataires et réglées par le code civil.

Et moi (*the lessee*) prends la présente location comme et ainsi qu'elle est ci-dessus stipulée. Fait double entre nous, à ——— le ——— mil huit cent trente—

(*The signatures.*)

#### RECEIPT FOR RENT.

Je soussigné, propriétaire de ——— maison, sise rue ———, no. ——— (or) principal locataire, (or) fondé de la procuration de M. ———, propriétaire de ——— maison située, etc., la dite procuration en date du ———, dûment enregistrée, reconnais avoir reçu de M. ———, locataire de ——— appartement au ——— étage, (or) d'une boutique, de ladite maison, la somme de ———, pour trois (or) pour six mois (or) pour un an, des loyers du dit appartement par lui occupé, échus le ———, et la somme de ——— pour sa contribution de portes et fenêtres; dont quittance; sans préjudice du terme courant (or) de l'année courante, (or) pour solde du dernier terme du loyer du dit sieur ———.

A Paris, ce ——— mil huit cent trente—

(*The signature.*)

## Chapter 3.

### PUBLIC INSTITUTIONS.

#### SCIENTIFIC AND LITERARY.

**INSTITUT DE FRANCE.**—The National Convention, by a decree of 1793, abolished all the literary and scientific societies, denominated *académies*, established during the reigns of Louis XIII. and Louis XIV.; and the arts and sciences seemed condemned to oblivion. After the fall of Robespierre, the Convention, upon the proposition of the Abbé Grégoire, in the name of the Committee of Public Instruction, appointed a committee for the preservation of the monuments of France; ordained the creation of the Polytechnic school and the Normal school, the opening of the colleges and schools, and founded the Conservatoire de Musique, the Conservatoire des Arts et Métiers, etc. By a decree of October 26th, 1795 (3 Brumaire, An IV.), the Convention founded the *Institut*, to replace the former academies. The Directory appointed a certain number of members, who in their turn invited to join them such persons as they considered worthy. The Institute was originally divided into three classes: the first, physical and mathematical sciences; the second, moral and political sciences; and the third, literature and the fine arts. Bonaparte, who was elected a member of the mathematical section of the Institute, on the 26th of December, 1797, having become Consul, divided the Institute into four classes, in 1803: the first comprehended the physical and mathematical sciences; the second had for its object the French language and literature; the third, ancient history and literature; and the fourth, the fine arts. Upon the restoration, Louis XVIII. issued an ordinance, dated March 21, 1816, by which, for the four classes of the Institute, four academies were substituted; viz. 1, the *Académie Française*; 2, the *Académie Royale des Inscriptions et Belles-Lettres*; 3, the *Académie Royale des Sciences*; 4, the *Académie Royale des Beaux-Arts*, and some of the most celebrated members being dismissed, others were substituted by royal nomination, and the academies were taken under the special protection of the king. In 1832 a fifth *Académie*,

under the name of *Académie des Sciences Morales et Politiques*, was founded. The funds common to all the academies are managed by a committee of 10 members, two from each academy, presided over by the Minister of Public Instruction. The nominations to vacant places are balloted for in each academy, subject to the approval of the king. The members of one academy are eligible to all the others; and each receives a salary of 1,500 fr. Every time a member attends, he receives a counter to denote that he was present; and were he not to attend during the year, his salary would be but 1,200 fr., and the remaining 300 would be divided among those who were present at the meetings. Each academy has its special rules and funds at its own disposal. The library, collections, etc., of the Institute are common to the five academies. The Institute comprises altogether 217 titular members, 45 free academicians, who receive no salary, 31 associates, and 219 correspondents.

The *Académie Française* consists of 40 members, who are charged with the examination of important works in literature, with a view to the improvement of the language. This academy adjudges alternately an annual prize of 1,500 fr. for poetry and eloquence. It also decrees two annual prizes founded by M. Montyon, one for the work most useful to public morals, and another for an act of virtue displayed in the lower classes of society.

The *Académie des Inscriptions et Belles-Lettres* is also composed of 40 members and 10 free academicians. The learned languages, antiquities, and monuments, are the objects of their researches and labours. Their attention is particularly directed to the translation of Greek, Latin, and Oriental works into the French language, and to the formation of diplomatic collections. This academy adjudges an annual prize of 1,500 fr. for literary memoirs. Medals, also, are distributed to such persons as produce the best memoirs upon the antiquities of France.

The *Académie des Sciences* contains 63 members, 10 free academicians, and 10 associates. It is divided into 11 sections, as follows:—Geometry, 6 members; mechanics, 6; astronomy, 6; geography and navigation, 3; general philosophy, 6; chemistry, 6; mineralogy, 6; botany, 6; rural economy and the veterinary art, 6; anatomy and zoology, 6; medicine and surgery, 6. The annual prizes adjudged by this academy are 1 of 3,000 fr. for physical sciences; 1 for statis-



tics; 1 for experimental physiology; and 1 for mechanics. It also adjudges prizes for improvements in medicine and surgery; for discoveries relative to the treatment of patients; for the means of rendering an art or trade less insalubrious; for works or discoveries published in the course of the year upon objects of utility; and one by M. Lalande, for the principal astronomical discovery or observation.

The *Académie des Beaux Arts* is composed of 40 members, 10 free academicians, and 10 associates. It is divided into sections, designated and composed as follows:—Painting, 14 members; sculpture, 8; architecture, 8; engraving, 4; musical composition, 6. It also distributes annual prizes. Those who obtain the grand prizes of painting, sculpture, architecture, and musical composition, are sent to Rome, and supported there by the French Academy, at the expense of the government.

The *Académie des Sciences Morales et Politiques* is formed by 30 members, 5 free academicians, and 5 associates; and occupies itself with history, and the moral and historical sciences.

A secretary is attached to each academy, and two to that of sciences. Each academy meets once a week, and the annual united meeting of the five academies takes place on the 1st of May. On public occasions the members of the Institute wear a costume of black, embroidered with olive leaves in green silk.

**BUREAU DES LONGITUDES.**—This society, formed in 1795, for the discovery of methods for the more accurate determination of longitudes at sea, and for the improvement of navigation by means of astronomical observations, holds its meetings at the Observatory. It is composed of 3 mathematicians, 4 astronomers, 4 adjunct astronomers, 2 navigators, 1 geographer, and 2 instrument makers. It has at its disposal the Paris Observatory and that of the École Militaire, together with all the astronomical instruments belonging to government. It corresponds with the other observatories of France, and with those of foreign countries; and suggests to the government where it is desirable to establish observatories. The bureau is charged to draw up the *Connaissance des Temps*, or Account of the motion of the celestial bodies, for the use of astronomers and navigators, and to publish it several years beforehand. It revises and corrects the astronomical tables and methods of longitudes, and devotes its attention to the publication of astronomical and meteorological observations. One of the

members delivers annually, at the Observatory, a public course of lectures on astronomy. The bureau publishes every year an *Annuaire*, which it presents to the king, with the *Connaissance des Temps*.

**ACADÉMIE ROYALE DE MÉDECINE.**—Previous to the Revolution, there was an Academy of Medicine and another of Surgery. The former was created in 1776, and the latter in 1734. Upon the formation of the Institute, the Medical Academy was annexed to the class of the sciences. By an ordinance of December 20th, 1820, the Academy was restored. The object of its institution is to reply to inquiries of the government relative to everything that concerns the public health. It was definitively organized by royal ordonnances in 1829 and 1835; and consists of 175 resident members, 19 free members, 25 country members, and 22 foreign associates. The number of its correspondents is unlimited. The academy meets once a-month at 8, rue de Poitiers.

#### UNIVERSITY OF FRANCE.

The large and flourishing University of Paris was founded, it is said, by Charlemagne; its early celebrity and the important part which it bore not only in the history of Paris, but also of France, are well known. The number of Universities in France at the commencement of the Revolution was 10 or 12, independent of the various colleges and schools founded by different religious orders; but at that period the whole were dissolved. After various attempts to supply their place by the establishment of primary, secondary, and central schools in the départements, government adopted a plan of public education entirely new. For the courts of Justice, which had succeeded to the ancient *Parlements* established in various parts of France, 25 courts of appeal were created in the principal towns, and the whole *Ordre Judiciaire* was made subordinate to a grand judge, Minister of Justice. In like manner, one imperial university, consisting of as many academies as there were courts of appeal, was established for all France, under the direction of a council and a grand master. Upon the restoration in 1814, Louis XVIII. abolished the office of grand judge, but retained the courts of appeal, now called *Cours Royales*; and, at the same time, did away with the council and grand master of the university, but kept up the academies. The council was afterwards re-established, under the title of *Conseil Royal de l'Instruction Publique*, and

placed under the authority of the Minister of the Interior; and in 1822, the office of grand master, who is also Minister of Public Instruction, was restored. The council consists of 9 members, including the secretary. There are also 17 inspectors-general of studies. An academy in France therefore includes, in general, every establishment for education; and none whatever can be created without the permission of the Royal Council of Public Instruction. The University is composed as follows:—1, *les Facultés*; 2, *les Collèges Royaux et Collèges Communaux*; 3, *les Institutions et Pensions*; 4, *les Écoles Primaires*. The university possesses a library, which is placed at the Sorbonne, and special funds for granting pensions to superannuated and infirm teachers.

THE ACADEMY OF PARIS consists of 5 faculties—*Sciences, Letters, Theology, Law, and Medicine*. The 3 first faculties are established at the Sorbonne, and comprise the following professors:—*Sciences*: physical astronomy, differential and integral calculus, algebra, mechanics, descriptive geometry, chemistry, mineralogy, botany, zoology, and comparative physiology, with 8 supplementary professors.—*Letters*: Greek literature, Latin eloquence, Latin poetry, French eloquence, French literature and poetry, philosophy, history of ancient philosophy, history of modern philosophy, ancient history, modern history, geography, foreign literature, besides 7 supplementary professors.—*Theology*: dogmatic theology, morality, sacred scriptures, ecclesiastical history and government, sacred eloquence, Hebrew, with 5 supplementary professors.

*The Faculty of Law* is established at the École de Droit, place du Panthéon. It has the following professors:—Civil code, 4 professors; civil and criminal procedure and criminal legislation; commercial code; administrative law; French constitutional law; law of nations; Roman law, 2 professors; Pandects; history of law; besides 9 supplementary professors. To be admitted to follow these courses, the student must bring a diploma of *bachelier-ès-lettres*.

*The Faculty of Medicine* is established at the École de Médecine, 14, rue de l'École de Médecine. It comprises the following professors:—anatomy; medical chemistry; materia medica and therapeutics; hygiene; pharmacy; internal pathology, 2 professors; external pathology, 2 professors; operations; midwifery and diseases of children; forensic medicine; internal clinics, 4 professors; external clinics, 4 professors;

pathology and general therapeutics; medical physics; medical natural history; physiology; phrenology; together with 2 honorary professors.

To all the above faculties a certain number of *professeurs-agrégés*, or assistant professors, are attached. From them the regular professors are chosen. The salaries of the professors vary from 2,000 fr. to 8,000 fr. All professors' lectures are public and gratuitous. To all these lectures, as well as to the privilege of graduation, foreigners are admitted under certain regulations, which may be known on application at the seats of the faculties. (1)

**DEGREES.**—*Faculty of Sciences.*—To obtain the following degrees the candidates must be *bacheliers-ès-lettres*, and must pass the following examinations: *Bachelier-ès-sciences mathématiques*: arithmetic, geometry and algebra, plane trigonometry, analytical geometry, and the elements of physics, as taught in the royal colleges.—*Bachelier-ès-sciences physiques*: elementary mathematics of 1st year of philosophy; elements of physics, chemistry, and the three branches of natural history, according to the programmes of the royal colleges.—*Licencié-ès-sciences mathématiques*: differential and integral calculus, and mechanics.—*Licencié-ès-sciences physiques*, chemistry and physics.—*Licencié-ès-sciences naturelles*: mineralogy, botany, and zoology.—To become a licentiate, the degree of bachelor must have been taken, and two courses of the faculty in the same year must have been followed.—*Docteur-ès-sciences*: candidates are required to sustain two theses on the subjects of one of the 3 licentiate's examinations.

*Faculty of Letters.*—*Bachelier-ès-lettres*: the candidates must be 16 years of age at least, and produce a certificate of having attended a course of rhetoric; and one or two distinct annual courses of philosophy. (2) *Licencié-ès-lettres*: the candidate must be a bachelor of one year's standing, and

(1) In France there are 6 faculties of catholic theology, established at Paris, Rouen, Bordeaux, Lyon, Aix, and Toulouse; and 2 of protestant theology, at Strasburg and Montpellier.

There are 9 faculties of law, at Paris, Caen, Dijon, Grenoble, Toulouse, Aix, Poitiers, Rennes, and Strasburg.

• Three faculties of medicine, at Paris, Montpellier, and Strasburg.

Five faculties of sciences and letters, at Paris, Caen, Dijon, Grenoble, and Montpellier.

(2) See *Manuel du Baccalauréat-ès-Lettres*.

have attended 4 courses of the faculty. The examination consists in compositions in French, Latin, and Greek, and in literary, philosophical, and historical questions.—*Docteur-ès-lettres*: he must be a licentiate, and sustain two theses; one in Latin on a philosophical subject, the other in French on a subject of ancient or modern literature.

*Faculty of Theology*.—The degrees of *bachelor*, *licentiate*, and *doctor*, are also conferred in this faculty. By an ordonnance of Dec. 25, 1830, no one can be a professor of theology without having taken the degree of *doctor* in that faculty; nor curate of a chief town of a department, or any higher functionary in the church, without being a *licentiate*; nor curate of a chief town of a canton without being *bachelor*, unless the functions of curate or officiating minister have been performed by him for 15 or 10 years.

*Faculty of Law*.—To graduate in this faculty students must be *Bacheliers-ès-lettres*, and must fulfil certain conditions of entering their names, etc. *Bachelier-en-droit*: two examinations are necessary for this degree, which is taken at the end of the 2nd year; the first in the civil code and the Institutes of Justinian, the second in the civil code, and the codes of procedure, penal laws; and criminal process.—*Licencié-en-droit*: a third year's study is requisite for this degree, and 2 examinations, besides a public act, one in the Roman laws the other in the civil and commercial codes, and in administrative law.—*Docteur-en-droit*: a fourth year is necessary for this degree; two examinations and a public act; one in Roman law, the other in the civil code, the law of nations, the history of law, and constitutional law.

*Faculty of Medicine*.—This faculty confers only the degree of *Doctor*, for which a candidate must be a *Bachelier-ès-lettres*, and pass an examination at the end of his first year; a second at the end of his third; and 3 other examinations, with a public thesis, at the end of his fourth. There are certain fixed periods of the year for entering names, etc.

The numbers of the students attending the faculties of the University of Paris have never been exactly ascertained. The names entered in 1835 for the courses of law amounted to 2452; those for medicine were about the same in number; while from 1,200 to 1,500 persons annually attend the courses of the professors of sciences.

#### COLLEGES AND SCHOOLS.

**COLLÈGE ROYAL DE FRANCE, 1, Place Cambrai.**—At this

college 23 professors give public and gratuitous lectures on the following subjects:—astronomy; mathematics; physical mathematics; experimental physics; medicine; chemistry; natural history; natural and national law; history and morality; Hebrew, Chaldee, and Syriac; Arabic; Persian; Turkish; Chinese and Mantchou Tartar; Sanscrit; Greek literature; Greek and Latin philosophy; Latin eloquence; Latin poetry; French literature; political economy; archæology; history of legislation; besides 1 honorary professor.

MUSÉE ROYAL D'HISTOIRE NATURELLE, Jardin des Plantes.—A college or body of 12 professors gives lectures on the following subjects; zoology, mammifera and birds; zool. reptiles and fishes; zool. molluscæ and zoophytes; zool. articulated animals; anatomy; comparative anatomy; general chemistry; mineralogy; geology; botany; rural botany; cultivation of plants. To these are added 1 honorary professor, 11 assistant naturalists, 4 assistant preparers, 1 librarian, and other officers, besides an establishment of 9 painters of objects of natural history, botany, etc.

CONSERVATOIRE DES ARTS ET METIERS, 208, rue St. Martin.—Four professors lecture at this establishment, on chemistry applied to the arts; geometry and mechanics applied to the arts; industrial economy; physics and demonstration of machines. There is also established here a school of drawing and descriptive geometry, where 3 professors lecture on the latter subject, and on figure-drawing and machine drawing.

ÉCOLE NORMALE, 115, rue St. Jacques.—This institution is intended for the education of young men who wish to offer themselves to the University as candidates for professorships. To be admitted, they must be between the ages of 17 and 29, and must have taken the degrees of bachelier-ès-lettres, or bachelier-ès-sciences; and must pass satisfactorily two severe examinations in philosophy, history, rhetoric, and ancient and modern literature, or in the various branches of mathematics and physics. The course of education in this school lasts for 3 years. There are 19 professors attached to it, and it contains at present 67 pupils.

Besides these, there are in Paris five royal and two private colleges, between the pupils of which, and the royal college of Versailles, there is a general competition for prizes at the end of each scholastic year. To this effect eight or ten pupils of each class who have most distinguished themselves are se-

lected, and the adjudication of the prizes is conducted with great pomp at the Sorbonne, in the presence of the whole *corpe universitaire*. The terms for board are 1,000 fr. a-year, besides 60 fr. for college dues, and 45 fr. for university fees. Music, dancing, etc. are extra charges. The royal colleges are each governed by an *inspecteur-général des études*, a *proviseur*, to whom is joined a *censeur des études*, and a steward. The colleges which receive boarders have also a chaplain, and two assistant-chaplains. The pupils of the institutions and pensions are obliged to attend the lectures in the royal colleges; and such as have private tutors are also admitted. The course of education comprises the Greek, Latin, Italian, English, and German languages; philosophy, physics, *belles-lettres*, mathematics, history, geography, writing, drawing, fencing, music, dancing, and singing. The masters of institutions have the privilege of paying only 15 fr. per annum for college dues, in addition to the 45 fr. which they pay for university fees. When the classes are very numerous they are formed into two divisions.(1)

The following is a list of the colleges:—*Collège Royal de Louis le Grand*, 123, rue St. Jacques; averaging 1054 pupils, of whom 512 are boarders.—*Collège Royal de Henri IV*, 2, rue de Clovis; 692 pupils, of whom 412 are boarders.—*Collège Royal de St. Louis*, 94, rue de la Harpe; 901 pupils, of whom 295 are boarders.—*Collège Royal de Charlemagne*, 120, rue St. Antoine; 810 pupils.—*Collège Royal de Bourbon*, 5, rue St. Croix d'Antin; 864 pupils.—*Collège Stanislas*, 34, rue Notre Dame des Champs; 390 pupils, boarders.—*Collège Rollin*, or *St. Barbe*, 34, rue des Postes; 380 pupils, boarders.—To the above should be added the *Collège des Ecossais*, 25, rue des Fossés-St.-Victor; the *Collège des Irlandais*, 3, rue des Irlandais; and the *Collège des Anglais*, 22, rue des Postes. All these colleges will be found described in another part of this work, according to their respective localities.

#### SPECIAL SCHOOLS.

In addition to the colleges before mentioned, there are a great number of schools for special purposes founded in Paris, mostly by the government; of these we subjoin a list.

(2) In the departments there are royal colleges in all great towns. In small towns the colleges are called *collèges communaux*; these are private establishments aided by the commune, and subject to the surveillance of the authorities. The royal colleges of Paris deserve a visit from the intelligent traveller.

**ÉCOLE POLYTECHNIQUE**, 71, rue Descartes.—A decree of the National Convention, dated 21 Ventose, an II. (March 11, 1794), created a Commission des Travaux Publics, and an École Centrale, the latter of which, by a decree of the 15th Fructidor, an III. (September 1st, 1795), took the name of École Polytechnique. The object of this most useful and justly-celebrated institution is to diffuse the knowledge of the mathematical, physical, and chemical sciences, and the graphic arts; to form pupils for the artillery, engineering, bridges and highways, mining, and other departments, into which persons cannot be admitted without having studied in this school. A great number of excellent officers, engineers, and scientific men have been educated in this establishment. Pupils are admitted from the age of 16 to 20. Every year candidates for admission undergo a very severe examination in Paris, and in the departments. The terms are 1,000 fr. a year, the pupils also providing themselves with a uniform, books, and other objects necessary for the pursuit of their studies. The king has founded 24 scholarships, of which eight are in the nomination of the Minister of Commerce and Public Works, twelve of the Minister of War, and four of the Minister of the Marine. The affairs of the school are under the superintendence of a council of amelioration, a council of instruction, and a council of administration. The period allowed for study is two years, to which in certain cases a third year is added. Strangers cannot visit this school without permission of the sous-gouverneur, who resides in the house.(1)

**ÉCOLE ROYALE DES PONTS ET CHAUSSEES**, 10, rue Millerin Bertin.—This school consists of 80 pupils taken from the École Polytechnique, who receive instruction in all that relates to the art of projecting and constructing routes, canals, bridges, etc., with whatever concerns the different branches of civil engineering.

**ÉCOLE D'APPLICATION DU CORPS DES INGÉNIEURS**, 61, rue de l'Université.—The branches of study pursued here are surveying, topography, and landscape-drawing.

**ÉCOLE D'APPLICATION DU CORPS D'ÉTAT-MAJOR**, 136, rue de Grenelle.—This school is destined to form pupils for the staff-service. The term of study is two, or at most, three

(1) The fullest information on this remarkable institution will be found in the *Annuaire de l'École Polytechnique*; and in the *Programme des Études*—the latter not published, but printed at the Imprimerie Royale.



years, when those pupils who have passed the examinations with honour are created sub-lieutenants of the staff, and are attached to an infantry or cavalry regiment.

**ÉCOLE DES MINES**, 34, rue d'Enfer.—At the head of this school is a *Conseil des Mines*, which directs all affairs relating to mining operations.

**ÉCOLE DES CHARTES**, at the King's Library, rue de Richelieu.—This institution was founded by Louis XVIII, for encouraging the study of the ancient manuscripts contained in the different libraries, and the dépôts of the archives of the kingdom. To this end the keepers of the records and the king's librarians receive an addition to their salary to teach young men (nominated by the Minister of the Interior) palæography, or to understand and decipher ancient charters. Each pupil receives 600 fr. a-year.

**ÉCOLE DES LANGUES ORIENTALES VIVANTES**, at the King's Library, rue de Richelieu : 8 professors are attached to this establishment.

**ÉCOLE DE PHARMACIE**, 13, rue de l'Arbalète.—There are 8 professors attached to this school, who lecture on the preparation of drugs, chemistry, natural history, and botany. Apothecaries must be examined at this school before they can practise as such.

**ÉCOLE DES BEAUX ARTS**, 16, rue des Petits Augustins.—This school is divided into 2 sections, painting and sculpture, and architecture. Lectures are given gratuitously on every subject connected with the arts by 20 professors.

**ÉCOLE GRATUITE DE DESSIN**, 5, rue de l'École de Médecine.—This institution is for the instruction of artisans in the principles of drawing and architecture; lectures are also given on practical geometry, arithmetic, mensuration, timber-cutting, etc.

**ÉCOLE GRATUITE DE DESSIN**, for young women, 7, rue de Touraine.—This school for the instruction of young women who are intended for the arts or manual professions, affords the means of studying the art of designing figures, landscapes, flowers, etc.(1)

**ÉCOLE CENTRALE DES ARTS ET MANUFACTURES**, 7, rue Thorigny, founded in 1828, and established on the plan of the

(1) *Écoles Gratuites de Dessin* have been established by MM. Charles and Dupré, rue St. Avoie and faubourg St. Antoine, and in the court of the Petites Ecuries. They are opened in the evening, and are assiduously frequented by laborious workmen.

old École Polytechnique, for the education of persons intended for civil engineers, directors of manufactories, builders, and teachers of the application of the sciences.

CONSERVATOIRE DE MUSIQUE ET DE DÉCLAMATION LYRIQUE, 11, faubourg Poissonnière.—This institution was founded for the instruction of young persons of both sexes in singing, instrumental music, etc. A numerous body of the first professors of both sexes give gratuitous instruction here to more than 350 pupils, and a very valuable musical library, open daily to the public from 10 to 3, is also attached to this establishment.

CONSERVATOIRE DE MUSIQUE CLASSIQUE, 69, rue de Vaugirard.

GYMNASÉ NORMAL MILITAIRE ET CIVIL, Place Dupleix.—This establishment is under the protection of the government, and subject to the authority of the Minister of War. Its object is to propagate gymnastic instruction, and particularly to form professors for extending that science in the different corps of the army.

ÉCOLES D'ÉQUITATION.—The most celebrated is under the direction of MM. Franconi, of the Cirque-Olympique. There is a second, 19, rue Cadet, faubourg Montmartre, which is open daily; and a third in the rue de Fleurus, near the garden of the Luxembourg.

INSTITUTIONS AND PENSIONS.—These establishments correspond to academies and boarding-schools in England, but are under the superintendence of the Royal Council of Public Instruction. The number of institutions and pensions for boys in Paris is 99; for girls 93: and in the arrondissements of St. Denis and Sceaux, for boys 43; for girls 16. For a list of the best, see *Directory*.

ÉCOLES NORMALES ÉLÉMENTAIRES.—These useful institutions are designed to form school-masters and school-mistresses. They are two in number, one for men and the other for women; the former is situated at No. 4, rue Carpentier, and the latter at the Halle-aux-Draps. The lectures are delivered every two months, and occupy six weeks. The pupils are taught reading, writing, arithmetic, line-drawing, penmanship, and church-singing. No one is admitted without producing a certificate signed by the mayor and rector of his parish, or an authorisation delivered by the committee of public instruction.

Gratuitous lectures for workmen have been established by

the *Association Polytechnique* in the 3d, 6th, and 8th arrondissements.

**ÉCOLES PRIMAIRES.**—The name of these schools sufficiently indicates their object. They form the fourth class under the direction of the Royal Council of Public Instruction, and are very numerous.

**Adult Schools.**—There are altogether 26 schools of this description, 19 of which are supported by the town, and 7 by the administration of hospitals. They are attended by 1,462 men and 486 women.

**Ouvroirs.**—These are useful establishments kept up by the administration of hospitals for furnishing work to young girls: there are 1 or more in each arrondissement; their total number is 29, and the children frequenting them are 1,595.

Of the *Écoles Primaires* for children, there are 49 maintained by the town, and 71 by the administration of hospitals; containing 13,458 boys and 11,578 girls. The expense of all the *Écoles Primaires* to the town is 234,188 fr. annually, and to the administration of hospitals 323,550 fr. The funds contributed by charitable associations to some of the above-mentioned schools amount to 46,800 fr., giving the total cost of primary instruction per annum, 604,538 fr. Elementary singing is taught in all these schools; and the monitors in them receive prizes according to merit. The salaries of the teachers are, for masters 1,800 fr., for mistresses 1,500 fr. per annum; and all are either provided with a house, or receive an allowance of 300 fr. towards their rent. If they hold an evening class for adults they are paid in addition, the masters 300 fr., the mistresses 200 fr. This was the state of the schools for primary instruction at the time of the last report on the subject being made; but every year is bringing new developments to this most important branch of national education.

**Salles d'Asile, or Infant Schools,** are rapidly forming all over Paris. There are at present 24 such establishments, being one or more to each arrondissement, and they contain between 4,000 and 5,000 children. The society for the promotion of these schools holds its meetings at 13, rue de la Chaussée d'Antin. (1)

(1) The most ample and authentic accounts that can be obtained of the institutions for public instruction in France are to be found in the *Almanach Royal*, published every year, or in the *Almanach de l'Université*, also an annual publication, and in the *Reports* of the prefect of the department.

We may add to the foregoing account of the state of public instruction in the capital a notice of a grand and admirable institution, which, although not situated within Paris, is still immediately and closely connected with it.

The *Maison Royale de St. Denis* is devoted to the instruction of the daughters, sisters, and nieces of members of the legion of honour. It was originally established by Napoleon in the Château of Écouen, under the superintendence of Mad. Campan, and has been rendered illustrious by the peculiar favour of the Emperor, who often visited it, by the letters and the enlightened cares of its excellent governess, and by the numbers of amiable and distinguished women who have received their education within its walls. Since 1815 it has been settled in the vast buildings of the Abbey of St. Denis, and according to the latest regulations is thus constituted:—The Queen is the special protectress and head of the institution. The grand chancellor of the legion presents the higher functionaries of the house to the Queen for her nomination, and appoints the other functionaries by his own authority. All pupils are nominated to it by the King, on the presentation of the Grand Chancellor. The establishment consists of a lady superintendent, 6 ladies dignitaries, 12 ladies of the 1st class, 40 ladies of the 2d class, 20 novices, and an unlimited number of candidates for the noviciate determined by the grand chancellor. 500 young ladies are here educated as pupils, of whom 400 receive their instruction gratuitously, and 100 pay a moderate sum. The superintendent, dignitaries, and governing members of the institution wear orders and decorations corresponding to those of the members of the légion of honour; and retiring pensions are allowed them after a certain number of years of service. Female education of the highest and most refined description is given to the pupils in all its branches; and the young ladies who are brought up here, receive all the advantages that can result from a well-matured system of collegiate instruction, aided by eminent professors of the fine arts and music. 3 almoners and a large medical staff are attached to the service of the establishment, and the care and attention paid to the comfort as well as health of the pupils are very great. At the same time the rules of the house are exceedingly strict, without being severe; all the members of it wear the same uniform, black dresses, black bonnets and gloves, white aprons and collars; all dine together, and are subjected to almost military

discipline. Frequent examinations take place, and prizes are bestowed according to the order of merit. From the nature of the institution itself it is desirable that the public should not penetrate into it, and accordingly permission to visit it is only granted by the grand chancellor on a written application, and is by no means a common favour.

Two succursal houses, belonging to this institution, and conducted upon the same plan, are established, one in the rue Barbette, at Paris, the second at the Maison des Loges in the forest of St. Germain. They contain jointly 400 gratuitous pupils, and are superintended by the ladies of the Congregation de la Mère de Dieu.

This institution is the noblest establishment for female education in France, and perhaps in Europe.

#### MUSEUMS, ETC. (1)

*Musée des Tableaux*, at the Louvre; 1400 pictures of Italian, Flemish, Spanish, and French schools of old masters and deceased modern artists. Open to students and foreigners, Tuesdays, Wednesdays, Thursdays, Fridays, Saturdays, and to the public on Sundays, from 10 to 4.

*Musée des Antiques*, at the Louvre; 1100 ancient statues, sculpture, etc. Open same days and hours.

*Musée Égyptien*, at the Louvre. Collection of Egyptian antiquities, Greek vases and bronzes, Etruscan antiquities, etc. Tickets of admission granted by Count Forbin, Directeur des Musées Royaux, 56, rue St. Lazare, on a written application one or two days before visiting the Museum.

*Musée de la Marine*, at the Louvre. Collection of models of vessels, naval objects, etc. Tickets of admission granted as above.

*Musée des Sculptures de la Renaissance*, at the Louvre. Tickets of admission granted as above.

*Musée Royal du Luxembourg*. Pictures and sculptures by living modern artists. Open to students and foreigners every day except Saturday; to the public, Sundays, Mondays, and holidays, from 10 to 4.

*Musée Monétaire*, at the Hôtel des Monnaies, 11, Quai Conti. Collection of medals, moneys, dies, etc. Open to foreigners, Mondays and Thursdays; to the public, Tuesdays and Fridays, from 12 to 4.

*Musée d'Histoire Naturelle*, Jardin des Plantes. Galleries of zoology, mineralogy, botany, and comparative anatomy,

(1) Fuller descriptions of MUSEUMS, LIBRARIES, etc. will be found in the arrondissements in which they occur. We here give only a list.

botanical garden, and ménagerie. The galleries of zoology and mineralogy are open to students and foreigners, Mondays, Thursdays, and Saturdays, from 11 to 2; and to the public, Tuesdays and Fridays, from 3 to 6. The gallery of botany is open, with tickets, on Thursdays, from 11 to 2. The gallery of comparative anatomy is open, with tickets, Thursdays and Saturdays, from 11 to 2. The school of botany is open, with tickets, Mondays, Thursdays, and Saturdays, from 3 to 5. The ménagerie is open daily from 11 to 6 in summer, and from 11 to 3 in winter. For tickets apply with passport at the office of administration. The garden is open daily.

*Musée d'Artillerie*, 3, Place St. Thomas d'Aquin. Valuable collection of arms and armour. Open on Thursdays and Saturdays, from 1 to 3.

*Galerie des Plans des Forteresses de France*, at the Hôtel des Invalides; can be visited only with permission from the Minister of War.

*Conservatoire des Arts et Métiers*, 208, rue St. Martin. Models of machines, instruments, &c. Open on Sundays and Thursdays from 10 to 4; and on Tuesdays, Wednesdays, and Saturdays, from 11 to 3.

*Cabinet de Minéralogie*, 34, rue d'Enfer. Open to foreigners and students daily; to public on Mondays and Thursdays, from 11 to 3.

*Cabinet d'Anatomie*, at the École de Médecine. Open to students and bearers of permissions daily; and to public on Thursdays, from 11 to 3.

*Musée Dupuytren*, rue de l'École de Médecine. Open same days and hours.

*Cabinet de Physique*, at the Collège de France. Open Mondays, Wednesdays, and Fridays, from 9 to 2.

*Cabinet de Médailles et Pierres Gravées*, at the Bibliothèque du Roi. Open Tuesdays and Fridays, from 10 to 3.

*Jardin Botanique de l'École de Médecine*, rue d'Enfer. Open daily from 11 till dusk.

The following collections are open to amateurs, on their addressing a note to the proprietors, to demand permission.

*Galerie de M. de Sommariva*, 4, rue Basse du Rempart. Thursdays, 1 to 4.

*Galerie de M. du Sommerard*, Hôtel de Cluny, rue des Mathurins St. Jacques. Wednesdays, 1 to 4.

*Galerie de M. le Marechal Duc de Dalmatie (Marshal Soult)*, 57, rue de l'Université.

Besides these there are the following private collections, which are more rarely visited and to which it is extremely difficult to obtain admission:—Musée d'Antiquités of M. de Blacas; Cabinet d'Antiquités of the Comte de Pourtales; ditto of Baron Roger; ditto of M. Lamare Picquot; Collection des Tableaux du Moyen Age, of the Chevalier d'Artaud; Collection des Monumens Perses et Assyriens of the Marquis de Fortia d'Urban; Collection Botanique of M. Delessert; Herbarium of M. A. de Jussieu; Cryptogamic Herbarium of M. Bory de St. Vincent; Collection of Shells and Birds of the Duke de Rivoli; Collection of fluviatile and terrestrial Shells of M. de Ferussac; Collection of Coleopterian Insects of General Dejean; Mineralogical Cabinet of M. Gilet de Laumont; ditto, ditto of Messrs. Brochant de Villiers, Cordier, Brongniart, and Lelièvre; Craniological Collection of M. Esquirol; ditto of M. Gama Machado; Collection of Portraits of M. Long, etc. etc.

## PUBLIC LIBRARIES.

*Bibliothèque du Roi*, 58, rue de Richelieu. 900,000 books and printed pamphlets, 60,000 MSS. 100,000 medals, 1,600,000 engravings, 300,000 maps and plans. Open every day (except Sundays and holidays) to students and strangers, from 10 to 3; to the public, Tuesdays and Fridays, from 10 to 3. Vacation from Sept. 1 to Oct. 15.

*Bibliothèque de l'Arsenal*, rue de Sully. 190,000 vols. and 6,300 MSS. Open every day, except on festivals, from 10 to 3. Vacation from Sept. 15 to Nov. 3.

*Bibliothèque de Sainte-Geneviève*, 2, rue Clovis. 200,000 vols., 30,000 MSS. Open every day, except festivals, from 10 to 3. Vacation from Aug. 1 to Sept. 15.

*Bibliothèque Mazarine*, Institute, 23, Quai Conti. 100,000 vols., 4,500 MSS. Open every day, except festivals, from 10 to 4. Vacation from Aug. 15 to Oct. 1.

*Bibliothèque de la Ville*, rue du Tourniquet Saint Jean. 55,000 vols. Open every day, except festivals and Wednesdays, from 10 to 4. Vacation from Sept. 1 to Oct. 15.

*Bibliothèque de l'École de Médecine*, 14, Place de l'École de Médecine. 30,000 vols. Open on Thursdays to the public, and every day, except festivals, to students, from 11 to 3. Vacation from Aug. 15 to Nov. 1.

*Bibliothèque du Musée d'Histoire Naturelle*, 35, rue de Seine Saint Victor. 13,000 vols. Open every day, except festivals and Wednesdays, from 11 to 3.

*Bibliothèque de l'École des Mines*, 34, rue d'Enfer. 6,000

vols. Open Mondays and Thursdays from 11 to 3, and every day to students and strangers.

Besides these public libraries, there are others supported by government, to which strangers may gain admittance by a written permission, viz :—

*Institut*, 80,000 vols., 23, Quai Conti.

*Cabinet du Roi, ou Bibliothèque du Conseil d'État*, 80,000 vols., containing 2,000 vols. of ordonnances, etc. of all the Kings of France. Gallery of the Louvre, Quai du Louvre.

*Cour de Cassation*, 36,000 vols., Palais de Justice.

*Chambre des Députés*, 44,000 vols.

*Chambre des Pairs*, 11,000 vols.

*Conservatoire des Arts et Métiers*, 12,000 vols., 202, rue St. Martin.

*Université*, 30,000 vols., rue de la Sorbonne.

*Invalides*, 25,000 vols., Hôtel des Invalides.

*École Polytechnique*, 26,000 vols., 4, rue Descartes.

*Tribunal de Première Instance*, 4,000 vols., Palais de Justice.

*Ordre des Avocats*, 7,000 vols., Palais de Justice.

*Ministère de la Justice*, 8,000 vols., 13, Place Vendôme.

*Ministère des Affaires-Étrangères*, 15,000 vols., rue Neuve des Capucines.

*Ministère de l'Intérieur*, 14,000 vols., 102, rue de Grenelle, Saint Germain.

*Ministère des Finances*, 3,500 vols., 48, rue de Rivoli.

*Dépot des Cartes et Plans de la Guerre*, 19,000 vols., 8,000 MSS., 61, rue de l'Université.

*Dépot des Cartes de la Marine*, 14,000 vols., 13, rue de l'Université.

*Dépot Central de l'Artillerie*, 6,000 vols., 3, Place St. Thomas d'Aquin.

*Préfecture de Police*, 4,000 vols., 7, rue de Jérusalem.

*Séminaire St. Sulpice*, 20,000 vols., 17, rue du Pot de Fer, St. Sulpice.

*Faculté de Théologie*, at the Sorbonne.

*École de Droit*, 8,000 vols., Place Sainte Geneviève.

*École des Ponts et Chaussées*, 5,000 vols., 10, rue Hillerin Bertin.

*École de Musique et Déclamation*, 11, rue Faubourg Poissonnière.

*Cour des Comptes*, 6,000 vols., Cour de la Sainte Chapelle.

*Observatoire*, 4,500 vols., rue Cassini.



**Société Royale et Centrale d'Agriculture**, 2, rue du Tour-niquet Saint Jean.

**Bibliothèque du Commerce**, Palais de la Bourse.

**Bibliothèque du Palais Royal**, 25,000 vols.

**Imprimerie Royale**, 89, rue Vieille du Temple.

#### LITERARY AND SCIENTIFIC SOCIETIES.

**SOCIÉTÉ ROYALE DES ANTIQUAIRES DE FRANCE**, 12, rue Taranne.—This society which, when formed in 1805, was called *Académie Celtique*, and has published some very interesting memoirs, has for its object to investigate and throw light upon the language, history, and antiquities of the Celts, Greeks, and Romans, and of the middle ages, but more particularly upon those of the Gauls and the French nation, down to the 16th century inclusive. It consists of 60 resident members, and a great number of correspondents in the departments and foreign countries.

**SOCIÉTÉ PHILOMATHIQUE**, 6, rue d'Anjou, faubourg St. Germain.—Most of the members, who are 50 in number, are also members of the Institute, and, next to that institution, it is the most scientific body in Paris. A periodical work, entitled *Bulletin de la Société Philomathique*, is published by the society.

**SOCIÉTÉ DES SCIENCES NATURELLES DE FRANCE**, 3, rue de l'Abbaye.

**SOCIÉTÉ DES SCIENCES PHYSIQUE, CHIMIQUE, ET ARTS AGRICOLES**, Hôtel de Ville.

**SOCIÉTÉ ENTOMOLOGIQUE DE FRANCE**, 6, rue d'Anjou Dauphiné.

**SOCIÉTÉ D'HISTOIRE NATURELLE**, rue d'Anjou, faubourg St. Germain.—This society consists of 30 members, and is divided into three sections, mineralogy and geology, botany, and zoology. The members consist of the most distinguished naturalists in Paris who are under the age of 40. There are also honorary members who have attained that age, and corresponding members, chosen from among the most distinguished naturalists in France and the rest of Europe.

**SOCIÉTÉ GÉOLOGIQUE DE FRANCE**, 26, rue du Vieux Colombier. This society, which is authorized by government, consists of an unlimited number of members, and publishes a bulletin of its proceedings.

**ATHÉNÉE ROYAL DE PARIS**, 2, rue de Valois.—This institution was founded in 1781, by the unfortunate aeronaut Pilatre du Rosier. Lectures are delivered here in the winter,

on various branches of literature and science, which are attended by ladies as well as gentlemen. The annual subscription is 120 fr. Shareholders are perpetual members. Subscribers have access to a library.

**SOCIÉTÉ UNIVERSELLE DE CIVILISATION**, 47, rue de Verneuil.

**SOCIÉTÉ FRANÇAISE DE STATISTIQUE UNIVERSELLE**, 12, Place Vendôme.—This society was founded in 1829, by M. César Moreau, to aid the progress of general statistics. Different works connected with the objects of this association are printed at its expense, and prizes and medals are awarded for such productions as are entitled to distinction.

**SOCIÉTÉ FRANÇAISE DE STATISTIQUE LIBRE**, 3, rue de l'Abbaye.

**SOCIÉTÉ DES BIBLIOPHILES**, 4, rue Castiglione. The object of this society, which consists of 24 resident members and 5 foreign associates, is the impression of very scarce or inedited works, in number equal to that of the members.

**SOCIÉTÉ DE GÉOGRAPHIE**, 23, rue de l'Université.—This society was founded in 1821, to promote the knowledge of geographical science, by sending travellers to countries little known, proposing subjects for prizes, corresponding with learned societies, travellers, and geographers, and publishing works and maps. A bulletin is published by the society. The annual subscription is 36 fr. This society possesses a library, containing valuable geographical collections, and many curious objects presented to it by travellers.

**INSTITUT HISTORIQUE**.—This society holds an annual conference at the Hôtel de Ville, wherein historical subjects are discussed; it publishes a bulletin. The bureau is at 14, rue des Saints Pères.

**SOCIÉTÉ DE L'HISTOIRE DE FRANCE**, 12, rue Taranne. Works are annually published by this society for its members and the public.

**SOCIÉTÉ ASIATIQUE**, 12, rue Taranne.

**SOCIÉTÉ GRAMMATICALE**, 21, rue de Richelieu.—This society occupies itself with every thing connected with grammatical science, and particularly with the discussion and solution of the difficulties that present themselves in the French language.

**SOCIÉTÉ PHILOTECHNIQUE**, 16, rue des Petits Augustins.—This society, composed of 60 artists and scientific and literary

men, besides honorary members, free members, and correspondents, holds public half-yearly meetings in the spring and the autumn, at the Hôtel de Ville, at which papers are read, musical compositions performed, and sometimes the artists of the society exhibit their pictures, designs, and sculpture.

**SOCIÉTÉ D'ENCOURAGEMENT POUR LA GRAVURE**, 17, Quai Malaquais.

**ATHÉNÉE DES ARTS.**—This establishment was founded in 1792, for the encouragement and advancement of the arts and sciences. Its members consist of artists, scientific men, and even artisans; ladies are also admitted. At the annual public meetings, prizes are adjudged for useful inventions and improvements in the arts and sciences.

**SOCIÉTÉ DES AMIS DES ARTS.**—This society was founded before the Revolution, but was subsequently dissolved, and re-established in 1817. Its object is to encourage the arts of sculpture, painting, and engraving; and an unlimited number of subscribers are admitted, who, at the end of each year, can withdraw or continue members of the society. Every share is fixed at 50 fr., and each subscriber can take as many shares as he pleases. Three-fourths of the annual receipts are devoted to the purchase of pictures, statues, vases, bas-reliefs, drawings, bronzes, etc., by living artists of the French school: the other fourth is appropriated to engraving. The objects of art thus purchased during the year are exhibited at the Louvre, and distributed among the shareholders by means of a lottery, at the rate of one prize for eight shares. Such shareholders as do not gain prizes are entitled to a proof engraving. Subscriptions received at M. Coulon's, à la Calcographie, au Louvre.

**SOCIÉTÉ POUR L'INSTRUCTION ÉLÉMENTAIRE**, 12, rue Taranne.

**SOCIÉTÉ DES MÉTHODES D'ENSEIGNEMENT**, 12, rue Taranne.

**SOCIÉTÉ ACADÉMIQUE DE L'ÉCRITURE**, 68, rue St. Louis en l'Île.

**ATHÉNÉE DE MÉDECINE DE PARIS.**—The meetings are held at the Hôtel de Ville.

**CERCLE MÉDICAL DE PARIS.**—This society devotes its attention to epidemic diseases and the medical constitution, and keeps up an active correspondence with physicians and scientific men in foreign countries as well as France. The king's chief physician is perpetual president. The meetings of the *Cercle* are held at the Hôtel de Ville.

**SOCIÉTÉ DE MÉDECINE DE PARIS.**—The prefect of the department is president of this society, whose labours are regularly published in the *Journal Général de Médecine*.

**SOCIÉTÉ DE MÉDECINE PRATIQUE.**—The principal object of this association is the study and cure of whatever diseases are most prevalent. Pupils sent by school-masters and school-mistresses are vaccinated gratuitously, and vaccinal matter is sent to surgeons. The king's chief physician is president of this society, whose meetings are held at the Hôtel de Ville.

**SOCIÉTÉ MÉDICO-PRATIQUE.**—Its meetings are held at the Hôtel-de-Ville.

**SOCIÉTÉ DE CHIMIE MÉDICALE DE PARIS.**—The meetings of this society are held at 4, Place de l'École de Médecine.

**SOCIÉTÉ PHRÉNOLOGIQUE,** 22, rue Jacob.

**SOCIÉTÉ MÉDICO-PHILANTHROPIQUE.**—This benevolent association holds its meetings at the Hôtel de Ville, on the 2d and 4th Mondays of the month. Gratuitous prescriptions are given on Thursdays from 2 to 5 o'clock, and money is also afforded to such patients as are destitute of the means of procuring medicine.

**SOCIÉTÉ DE PHARMACIE.**—The meetings of this association are held at the École de Pharmacie, 13, rue de l'Arbalète.

**SOCIÉTÉ MÉDICALE D'ÉMULATION.**—This society holds its meetings at the School of Medicine, and publishes *Mémoires*.

**SOCIÉTÉ D'ÉCONOMIE DOMESTIQUE ET INDUSTRIELLE,** 12, rue Taranne.—The object of this society is to spread such practical knowledge as is useful in household affairs in the town as well as in the country; and in the different kinds of industry in common and daily use. It makes researches and experiments, collects facts and processes, and gives them publicity by means of its *Journal des Connaissances Usuelles*; and distributes medals and prizes for useful discoveries.

**SOCIÉTÉ ACADÉMIQUE DES ENFANS D'ARBOLEN.**—This society, founded in 1749, meets every month, and holds an annual meeting, devoted to music and poetry. Among the members are several of the most celebrated musicians in Europe, as well as distinguished painters, sculptors, architects, and men of letters.

**SOCIÉTÉ LYRIQUE DES SOUPERS DE MOMES.**—This association of authors meets every month, at the restaurant of Fèvre, Place du Châtelet. It consists of 20 members, each of whom must present at the monthly supper a song or piece of poetry. A volume of these songs is printed annually. In this society

are embodied the two associations called *les Diners du Vaudeville* and *le Caveau Moderne*.

**SOCIÉTÉ POUR L'ENCOURAGEMENT DE L'INDUSTRIE NATIONALE**, 42, rue du Bac.—The object of this society is to second the efforts of Government for the amelioration of every branch of industry, by giving prizes, by rewarding inventions, and by the publication of a bulletin upon discoveries relating to industry.

**ÉCOLE SPÉCIALE DU COMMERCE FRANÇAIS**, 59, Boulevard St. Antoine.

**SOCIÉTÉ ROYALE ET CENTRALE D'AGRICULTURE**.—This society, which holds its meetings at the Hôtel de Ville, was established by an order in council in 1761. Its object is the amelioration of the different branches of rural and domestic economy in France. It is the centre of the correspondence of all the agricultural societies in the kingdom, and consists of 40 ordinary, 24 free, and 12 foreign associates.

**SOCIÉTÉ D'AGRONOMIE PRATIQUE**, 1, rue de Lille.—The object of this society is to further the progress of the cultivation of plants, by propagating good methods, encouraging discoveries, naturalising exotic plants, spreading knowledge by means of a monthly journal and gratuitous lectures, and affording instruction to pupils.

**SOCIÉTÉ D'HORTICULTURE**, 12, rue Taranne, for the improvement of the culture of pleasure and kitchen-gardens, the plants and fruits destined for food, the vegetables susceptible of being employed in the arts, fruit-trees, etc. It grants prizes, distributes medals, and excites emulation by the exhibition of plants, shrubs, flowers, etc., and publishes a monthly journal on gardening, under the title of *Annales de la Société d'Horticulture*.

**SOCIÉTÉ D'AMÉLIORATION DES LAINES**, 126, rue de Grenelle St. Germain.—This useful institution adjudges annually two prizes and two medals to French agriculturists who devote their attention to the improvement of sheep, etc.

**ÉTABLISSEMENT DE FILATURE**, Cul de sac des Hospitalières, rue de la Chaussée, near the Place Royale.—This establishment is destined to give work to poor women, who receive a quantity of hemp for spinning, for which they are paid a certain sum. The number of women employed by this institution is about 3,000. There are besides 130 weavers, who have no other means of existence than what are afforded them here, and for whom frames are procured, if they are

unable to buy them. About 30 children belonging to these paupers are gratuitously instructed in a neighbouring school.

**ACADÉMIE DE L'INDUSTRIE FRANÇAISE**, 24, Place Vendôme. for the promotion of agricultural, manufacturing, and commercial knowledge.

**SOCIÉTÉ DES PROGRÈS AGRICOLES**, 10, rue Taranne.

**CERCLE AGRICOLE**, 2, rue de Beaune.

**SOCIÉTÉ GÉNÉRALE DES NAUFRAGES**, 16, Place Vendôme, —This useful society awards prizes for successful attempts to rescue crews from shipwreck, etc.

#### CHURCHES.

To each of the 12 arrondissements, into which Paris is divided, there is one parochial church, and a certain number of others, called *Églises Succursales*, or *District Churches*, varying according to the size of the arrondissement or parish. The following is a list of all the churches in Paris, which are still appropriated to religious purposes.

**1st ARRONDISSEMENT**: Parish Church, *L'Assomption*, 369, rue St. Honoré. District Churches: 1. *St. Louis*, 5, rue Ste. Croix; 2. *St. Philippe*, 8, faubourg du Roule; 3. *St. Pierre de Chaillot*, 50, rue de Chaillot; 4. *Chapelle de Beaujon*, 59, faubourg du Roule; 5. *La Madeleine*, Boulevard de la Madeleine.—**2d ARRONDISSEMENT**: Parish Church, *St. Roch*, 296, rue St. Honoré. District Church, *Notre Dame de Lorette*, rue Olivier.—**3d ARRONDISSEMENT**: Parish Church, *St. Eustache*, rue Trainée. District Churches: 1. *Les Petits Pères*, Place des Petits Pères; 2. *Notre Dame de Bonne Nouvelle*, 23, rue de la Lune.—**4th ARRONDISSEMENT**: Parish Church, *St. Germain l'Auxerrois* (1).—**5th ARRONDISSEMENT**: Parish Church, *St. Laurent*, Place de la Fidélité. District Church, *St. Vincent de Paule*, 6, rue Montholon.—**6th ARRONDISSEMENT**: Parish Church, *St. Nicolas des Champs*, 200, rue St. Martin. District Churches: 1. *St. Leu et St. Gilles*, 182, rue St. Denis; 2. *Ste. Elisabeth*, 107, rue du Temple.—**7th ARRONDISSEMENT**: Parish Church, *St. Merri*, 2, rue St. Martin. District Churches: 1. *Notre Dame des Blancs Manteaux*, 14, rue des Blancs Manteaux; 2. *St. François d'Assise*, 13, rue du Perche; 3. *St. Denis*, 50, rue St. Louis au Marais.—**8th ARRONDISSEMENT**: Parish Church, *Ste. Marguerite*, 28, rue St. Bernard, faubourg St. Antoine. District Churches: 1. *St. Antoine*, 35, rue de Charenton; 2. *St. Ambroise*, rue St. Am-

(1) This church has been shut up since 1831, when it was sacked by the people.

broise.—9th ARRONDISSEMENT: Parish Church, *L'Eglise Cathédrale de Notre Dame*. District Churches: 1. *St. Louis*, Ile St. Louis; 2. *St. Gervais*, rue de Monceau; 3. *St. Paul et St. Louis*, 118, rue St. Antoine.—10th ARRONDISSEMENT: Parish Church, *St. Thomas d'Aquin*, Place St. Thomas d'Aquin. District Churches: 1. *Abbaye aux Bois*, 16, rue de Sèvres; 2. *St. François Xavier*, 120, rue du Bac; 3. *St. Valère*, 142, rue de Grenelle; 4. *St. Pierre du Gros Caillou*, 60, rue St. Dominique.—11th ARRONDISSEMENT: Parish Church, *St. Sulpice*, Place St. Sulpice. District Churches: 1. *St. Germain des Prés*, Place St. Germain des Prés; 2. *St. Séverin*, 3, rue St. Séverin.—12th ARRONDISSEMENT: Parish Church, *St. Étienne du Mont*, rue de la Montagne St. Geneviève. District Churches: 1. *St. Nicolas du Chardonnet*, 104, rue St. Victor; 2. *St. Jacques du Haut Pas*, 252, rue St. Jacques; 3. *St. Médard*, 161, rue Mouffetard.

The following are chapels not attached to the service of any particular district:—*Chapelle Expiatoire*, rue d'Anjou St. Honoré; *Eglise des Carmes*, 70, rue de Vaugirard; *Eglise du Val de Grace*, rue St. Jacques; *Eglise de la Sorbonne*, Place de la Sorbonne; *Eglise des Invalides*.—All the convents, seminaries, and hospitals have each a chapel attached to them.—To these may be added the *Pantheon*, formerly the Church of Ste. Geneviève; which, though not at present used for religious purposes, is still considered as a sacred building.

The following are churches or chapels belonging to religious sects, not Catholics:—*L'Oratoire*, rue St. Honoré (Confession of Geneva); *Les Carmes*, rue des Billettes (Lutherans); *La Visitation*, rue St. Antoine (Confession of Augsburg); *Episcopal Church*, rue d'Aguesseau (Church of England); *Marbouf Chapel*, rue de Chaillot, Champs Elysées (Evangelical); *English Chapels*, 7, rue Neuve des Capucines; 75, rue de Vaugirard; 9, rue Taitbout; and 6, rue d'Anjou; *American Service*, 23, rue de Varennes; *Synagogue*, 14, rue Neuve St. Laurent (Jews), and 7, rue Notre Dame de Nazareth; *Eglise Française*, Boulevard St. Denis (Congregation of Abbé Châtel); *Greek Chapel*, Hôtel of the Russian Embassy, 4, rue des Champs Elysées.

The clergy of Paris is composed of 1 archbishop, 2 vicars-general appointed by the King, and 9 others; 3 secretaries; 1 penitentiary; 3 metropolitan officials; 4 diocesan officials; 16 canons of Notre Dame, the first of whom is archdeacon; 34 honorary canons; 2 masters of the choristers; 5 superin-

tendants of the edifice of Notre Dame; 3 superiors of seminaries. To these should be added the curates and officiating ministers of the churches of Paris, of whom there is one to each church. The number of their vicars is not accurately known, and there is also an indefinite number of almoners of hospitals, convents, etc. (1)

**SÉMINAIRE DES MISSIONS ÉTRANGÈRES**, 120, rue de Bac.—Missionaries are educated here in the Asiatic languages, and in whatever may fit them for the missions in the east.

**SÉMINAIRE DU ST. ESPRIT**, 24, rue des Postes.—The pupils of this seminary, destined for missions to the colonies, consist of young Frenchmen or Creoles who have devoted themselves to the ecclesiastical state.

**PETIT SÉMINAIRE**.—Forms two divisions. One established at the ancient seminary of St. Nicolas du Chardonnet, 102, rue St. Victor, and the other at Conflans-Charenton. The two houses contain 140 pupils.

**SÉMINAIRE DE ST. SULPICE**, Place St. Sulpice.—It has 8 professors and 145 students.—A succursal house is established at Issy, with 2 professors and 50 students.

**INSTITUT DES FRÈRES DES ÉCOLES CHRÉTIENNES**, 167, rue du Faubourg St. Martin.—The teachers of the Écoles Chrétiennes are educated here.

**CAISSE DIOCÉSAINE**.—This fund is destined to afford pensions to priests whose age or infirmities prevent them continuing to exercise their functions, and to grant allowances to young men destitute of fortune who devote themselves to the ecclesiastical state, to enable them to prosecute their studies.

**SOCIÉTÉ CATHOLIQUE DES BONS LIVRES**, 5, rue St. Thomas d'Enfer.

(1) The total number of the catholic clergy in France is about 41,298, including 4 cardinals, 14 archbishops, and 66 bishops. To these may be added 10,904 theological students, intended for the priesthood. The number of convents for nuns of different orders is about 3,000, and the number of nuns about 24,000; there are also in France a few establishments of monks of La Trappe, and one of Carthusians, or Chartreux. Of the ministers of other religions there are—Lutherans 388, reformists of the confession of Augsburg 345, Jews 8, and of other denominations 86. The total expense to the state of all religions is 34,289,000 francs. At the time of the Revolution the total number of ecclesiastical personages was 114,000, including 19,000 regular clergy, and 32,000 nuns of all orders. Their annual revenues amounted to 72 millions of francs, and the tithe to 70 millions, giving a total of 142 millions.



**SOCIÉTÉ DES TRAITÉS RELIGIEUX**, 93, rue du Faubourg St. Denis.

**SOCIÉTÉ DE LA MORALE CHRÉTIENNE**, 12, rue Taranne.—This society was formed in 1821. Its labours consist in collecting information upon the establishments, of every kind, which have for their object the moral and physical amelioration of mankind. It publishes a journal to show the salutary influence of Christianity on the institutions, civilisation, and prosperity of nations.

**SOCIÉTÉ BIBLIQUE PROTESTANTE DE PARIS**, 65, rue Montorgueil.—The object of this association is to spread the Holy Scriptures, without notes or commentary, in the versions received and used in Protestant churches.

**CONVENTS**.—The following is a list of convents now existing in Paris.—*The Dames Bénédictines de l'Adoration perpétuelle du St. Sacrament*, 12, rue Ste. Geneviève. A second convent of the same order was established at the Temple, 89, rue du Temple, by the late Princess Louise de Condé.—*The Dames Anglaises*, 23, rue des Fossés St. Victor, the only English convent in Paris.—*The Dames Carmelites*, 67, rue d'Enfer; 2, rue de Cassini, and 70, rue de Vaugirard.—*The Dames de la Visitation*, 20, rue des Postes; in the rue de Vaugirard; and 6, rue Neuve St. Étienne.—*The Dames de la Congrégation de l'Adoration perpétuelle du Sacré Cour de Jésus*, Abbaye aux Bois, rue de Sèvres.—*Two Congregations de Notre Dame*, rue de Sèvres, and 11, rue des Bernardins.—*The Dames du Calvaire*, rue du Petit Vaugirard.—*The Dames Dominicaines de la Croix*, 37, rue de Charonne.—*The Congrégation de la Mère de Dieu*, rue Picpus, and 2, and 4, rue Barbette. The latter is a dependence of the Maison Royale of St. Denis, for educating the daughters of members of the Legion of Honour.—*The Dames de la Miséricorde*, 25, rue Neuve Ste. Geneviève.—*The Chanoinesses de St. Augustin*, or *Congrégation du Sacré Cœur*, rue Picpus.—*The Dames du Sacré Cœur*, rue de Varennes.—*The Dames de l'Immaculée Conception*, called *Récollettes*, rue d'Anjou, St. Honoré.—*The Dames Ursulines*, 100, rue de Vaugirard.—*The Dames Bernardines* (of the ancient convent of Port Royal), 25, rue de l'Arbalète.—*The Dames Franciscaines de Ste. Elizabeth*, 40, rue St. Louis.—*The Filles de la Croix*, 24, Place Royale.—*The Congrégation des Sœurs de St. Vincent de Paule*, 132, rue du Bac, founded by St. Vincent de Paule in 1633, now consists of about 500 nuns, who devote themselves to nursing the sick

at the hospitals, etc.—The *Dames de St. Maur*, rue St. Maur.—The *Dames de St. Thomas de Villeneuve*, in the Cul-de-sac des Vignes, rue des Postes; 27, rue de Sévres; and in the rue de Sévres, near the Boulevard, which serves as an hospital for sick children.—The *Sœurs de Notre Dame de Bon Secours*, 7, rue Cassette.—The *Dames du Refuge*, or *de St. Michel*, 193, rue St. Jacques: under their direction are the *Filles de la Madeleine* or *Repenties*.—The *Dames de la Croix St. André*, 2, rue de Sévres.

#### CHARITABLE INSTITUTIONS.

**HOSPITALS.**—Establishments for affording relief to the sick, to foundlings, to the aged, infirm, and unfortunate, existed in Paris at a very early period; but the object of their founders was greatly perverted, and their revenues directed to other purposes. From the time of Philip Augustus to the period of the Revolution, nothing could exceed the wretchedness which prevailed in these abodes of human suffering. Their mal-administration, joined to the want of air and beds, caused a dreadful mortality among the patients and inmates; and every successive inquiry brought to light the most appalling facts, without giving birth to any efficient measures for their amelioration. In the year 1786 a controversy having interested the public mind in favour of a change, Louis XVI. commanded the Academy of Sciences to make inquiry into the state of the Hôtel Dieu. Their report showed the state of that hospital to be most deplorable. The construction of four hospitals was therefore ordained by the king. All classes seemed eager to contribute towards carrying the project into execution, and considerable sums were raised: but the profligacy of the minister Calonne, the low state of the finances, and the events which preceded the Revolution, caused several millions of the hospital fund to be dissipated. The Revolution breaking out shortly afterwards, the hospitals of Paris remained without improvement. The project, however, of demolishing the Hôtel Dieu, and establishing four hospitals, was not forgotten. By a decree of the Convention, July 16th, 1793, the administration of the department was commanded to transfer part of the patients of the hospitals of Paris into convents or other structures which had become national property. By another decree, of August 24th, 1794, the superintendence of the hospitals was vested in sixteen members of the National Convention. By a subsequent decree, two new hospitals were established, and the number of beds in those already existing

considerably augmented. At various successive periods the state of the *hôpitaux* and *hospices* (1) of Paris has been ameliorated, particularly since they have been placed under the direction of a general administration. This administration, which was created in February 1801, consists of a general council and an administrative committee. All the civil hospitals, as well as the various institutions dependent on them, are under their superintendence. The military hospitals are under the government of the *état-major* of the garrison of Paris. The general council decides all general administrative measures, and superintends the property, accounts, and other affairs, of the *hôpitaux* and *hospices*. The administrative committee regulates the different branches of management. The Prefect of the Seine and the Prefect of Police are members of the general council, which comprises some of the most notable functionaries of the state, and assembles weekly at the Hôtel de Ville. There is also a *consulting committee* of advocates attached to the administration, besides a general secretary, a receiver general, legal agents, architects, etc. The bureaux of the administrative committee and of the secretary are at 2, rue Neuve Notre Dame.

The *Bureau Central d'Admission*, at the corner of the Parvis Notre Dame, is a board of medical men established for the inspection of persons desiring to be admitted into the hospitals, when the case is not one of urgency. The particular hospital is indicated by this board to the patient, according to the nature of the complaint; and no one can be admitted without the authorization of its members. Certain medical assistance is also given by the Bureau to indigent persons, and children are vaccinated by it gratuitously.

According to the report published by the Prefect of the Department in 1834, the Hospitals, 13 in number, contain 5,337 beds, and the Hospices, 11 in number, 11,740 beds; giving a total of 17,077 beds. The number of patients in the hospitals on 1st Jan. 1833, was 4,170; in the hospices, 9,567; and the numbers admitted during the year were in the former 61,765, in the latter 3,190; total in hospitals and hospices for 1833, 78,692. On 1st Jan. of the same year there were supported by the hospices 17,433 foundlings and orphans; to

(1) A distinction is made between *hôpital* and *hospice*; the former being generally applied to establishments for the relief of the sick or wounded, and the latter to those in which are received the aged and infirm, or foundlings.

these were added during the year 5,693 foundlings, 1,760 children were placed out gratuitously to nurse; and 68,986 persons were succoured at home by the *Bureaux de Bien-faisance*; thus giving a general total of persons supported and assisted by public charity during that year of 172,564. The ratio of the number of indigent persons in Paris to that of the whole population is as 1 to 11; and the number of indigent families relieved was 31,723. Of these families there were 16,167 men, 28,021 women, 12,096 boys, 12,702 girls. 13,173 were married, 12,875 were widowers and widows, 4,350 were unmarried, and 1,325 were abandoned women. 15,421 were under 60 years of age; 4,084 between 60 and 64; 8,715 between 65 and 74; 2,164 between 75 and 79; 851 between 80 and 89; and 31 between 90 and 99. 4,444 were lodged gratuitously; 16 paid less than 400 fr. rent; 14,000 paid between 50 and 100 fr. rent. Of the men 1,443 were without any trade or profession, and among the women 4,050 were in the same case. Special assistance was granted to 2,089 septuagenarians, to 1,017 octogenarians, to 494 blind, and to 102 incapable of aiding themselves.

According to the same account the financial condition of the Hospitals and Charitable Institutions dependent on them, in 1833, was as follows:—*Expenditure*—Hospitals, 2,609,249 fr.; Hospices, 3,050,159 fr.; *Enfants Trouvés* (foundlings), 1,731,239 fr.; private establishments, 182,539 fr.; assistance given to persons at home, 2,038,477 fr.; buildings, etc. 167,066 fr.; total expenditure, 10,186,388 fr. *Receipts*—Revenues, rents, etc. 1,136,271 fr.; funded property, income, 1,201,472 fr.; legacies and donations, 100,000 fr.; profits of Mont de Piété, 281,970 fr.; contributions of theatres, etc., 600,000 fr.; (1) other receipts, 1,228,675 fr.; contributions paid by the town of Paris, 5,638,000 fr.; total receipts, 10,186,388 fr. The mean time of a patient's remaining in the hospitals was 23 days; and the average cost of each patient was 38 fr. The number of deaths in the hospitals was 5,886, giving a mean mortality of 1 in 11. In the hospices the cost of each patient per diem was 18 sous; the number of deaths 1,518, and the mean mortality 1 in 6. The number of the

(1) All the public places of amusement, except the French Opera, pay a tax of 10 per cent on their receipts towards the support of the hospitals. A heavy tax for their support is also levied on every piece of ground purchased for the purpose of burial in the cemeteries.

enfants trouvés being 23,126, the cost of supporting each was 74 fr. The Bureaux de Bienfaisance receive annually from the hospices and from collections 2,288,177 fr. : hence the sum accorded to each of the 31,723 families was 72 fr., and, if the number of children under 12 years of age be taken into account, each person relieved received 33 fr.

The following is a list of the hospitals and hospices of the city of Paris :—*Hôtel-Dieu*, Parvis Notre Dame.—*Hôpital de la Pitié*, 1, rue Copeau.—*Hôpital de la Charité*, 45, rue Jacob.—*Hôpital St. Antoine*, 208, rue du Faubourg St. Antoine.—*Hôpital Cochin*, 45, rue du Faubourg St. Jacques.—*Hôpital de Madame Necker*, 5, rue de Sèvres.—*Hôpital Beaujon*, 54, rue du Faubourg du Roule.—*Hôpital des Enfants Malades*, 3, rue de Sèvres.—*Hôpital St. Louis*, 2, rue St. Louis, Faubourg du Temple.—*Hôpital des Vénériens*, 39, rue des Capucins, Faubourg St. Jacques.—*Hôpital des Vénériennes*, 97, rue de l'Oursiné.—*Maison Royale de Santé*, 112, rue du Faubourg St. Denis.—*Maison d'Accouchement*, 3, rue de la Bourbe.—*Hôpital des Cliniques*, Place de l'École de Médecine.—*Hospice de la Vieillesse, Femmes*, or *La Salpêtrière*, Boulevard de l'Hôpital.—*Hospice de la Vieillesse, Hommes*, or *Bicêtre*.—*Infirmierie de Marie Thérèse*, 86, rue d'Enfer.—*Maison d'Enghien*, 8, rue de Picpus.—*Hôpital Leprince*, 185, rue St. Dominique au Gros Caillou.—*Hôpital Militaire*, rue Blanche.—*Hôpital Militaire*, rue St. Dominique au Gros Caillou.—*Hôpital Militaire du Val de Grace*, 277, rue du Faubourg St. Jacques.—*Hôpital Militaire de Picpus*, 19, rue de Picpus. (1) —*Maison Royale de Charenton*.

HOSPICES AND BENEVOLENT INSTITUTIONS.—*Hospice des Incurables, Femmes*, 54, rue de Sèvres.—*Hospice des Incurables, Hommes*, 34, rue des Recollets.—*Hospice des Ménages*, 28, rue de la Chaise.—*Hospice St. Michel*, at St. Mandé.—*Asile Royal de la Providence*, 50, rue de la Chaussée des Martyrs.—*Institution de Sainte Péline*, Grande Rue de Chaillot.—*Maison de Rétraite*, or *Hospice de Laroche foucauld*, Route d'Orléans, near the Barrière d'Enfer.—*Hospice des Enfants Trouvés*, 74, rue d'Enfer.—*Hospice des Orphelins*, 124, rue du Faubourg St. Antoine.—*Hôpital Royal des Quinze Vingt*, 38, rue de Charenton.—*Institution Royale des Sourds et Muets*, 254, rue du Faubourg St. Jacques.—*Institution Royale des Jeunes Aveugles*, 68, rue St. Victor.—*Maison de*

(1) The military hospitals are not under the direction of the general administration ; but depend on the Minister of War.

*Refuge pour les Jeunes Prisonniers*, 11, rue des Grès St. Jacques.—*Maison de Refuge du Bon Pasteur*, 82, rue d'Enfer St. Michel.—*Hospice Devillas*, 17, rue des Regards.—*Hospice Brezin*, at Garches, near St. Cloud.

**MAISONS DE SANTÉ.**—These establishments, of which there are a great many in and about Paris, receive patients who pay various prices for the accommodations they receive there, and may be called hospitals for the middling classes. They are conducted generally by a medical man of reputation, who boards, lodges, and attends the patients: they have generally gardens attached, and some, particularly those in the environs, are agreeable places of residence for sick people. Rooms containing a single, or several beds may be had, according to the means of the patients; and persons condemned for *political* offences, whose health would be endangered by the confinement of a prison, are sometimes allowed to reside on their parole, and on the responsibility of the director of the establishment, in a *Maison de Santé*.

The AMPHITHEATRE OF ANATOMY for the hospitals of Paris is placed on the site of the ancient burial-ground of Clamart, rue des Fossés St. Marcel, and is admirably suited to the purposes for which it is intended. Every facility is given to students. Another set of dissecting-rooms is placed behind the Musée Dupuytren, near the École de Médecine.

**BOULANGERIE GÉNÉRALE**, 2, rue Scipion. This is the general bakehouse for all the hospitals.

**CAVE GÉNÉRALE**, 2, rue Notre Dame.—Here all the wines, spirits, etc. used in the hospitals, are kept.

**PHARMACIE CENTRALE**, 5, Quai de la Tournelle. A general dispensary, first established in the Hôpital des Enfants Trouvés, Parvis Notre Dame, was transferred, in 1812, to the convent of the Dames Miramionnes, where it still exists.

**ÉTABLISSEMENT EN FAVEUR DES BLESSÉS INDIGENS**, 9, rue du Petit Musc.

**SOCIÉTÉ MATERNELLE**, 5, rue du Coq Heron.—Its objects are to pay the lying-in expenses of poor women, and to afford a monthly allowance for a year to bring up the child. The sum granted to each is 100 fr. Its affairs are managed by 48 ladies. There are physicians, surgeons, apothecaries, and midwives attached to this society. Government pays 100,000 francs a-year to this institution, of which the Queen is protectress.

**MAISON CENTRALE DE NOURRICES**, 18, rue Ste. Appoline.

—The object of this useful establishment is to afford to the inhabitants of Paris and its environs the means of obtaining wet-nurses in whom they may confide, and to secure to the nurses the payment of their wages.

**SOCIÉTÉ PHILANTHROPIQUE**, 12, rue du Grand Chantier. —This association was founded in 1780, under the special protection of Louis XVI., for affording relief to suffering humanity. The funds are employed in distributing food to the indigent by means of soup-houses; in gratuitous advice, and medicine for the sick; and in assisting various other charitable societies and establishments.

**SECOURS A DOMICILE**.—In each of the 12 arrondissements of Paris, there is a bureau to afford relief to aged and infirm persons, and poor women having large families, and gratuitous advice and medicine to the sick, at their own houses. An infirmary is attached to each bureau. The relief granted consists of bread, meat, firing, and clothing; besides which a monthly allowance of 3 fr. is afforded to such as are 75 years of age, and of 6 fr. to such as are 80. They are under the direction of the prefect of the department and the General Council of Hospitals. Each bureau consists, 1st, of the mayor (who is president *ex-officio*), the deputy-mayors, the rector of the parish, the curates of the chapels of ease, and the protestant minister, where there is a church of that persuasion; 2d, of 12 managers, chosen by the Minister of the Interior; 3d, of commissaries for the poor, and of Dames de Charité, whose number is determined by the bureau. An accountable agent is attached to each. In 1833 the number of persons receiving relief was 68,986: while in 1835 it was reduced to 62,539.

**ASSOCIATION POUR LA PROPAGATION DE LA VACCINE**, 4, rue du Pont de Lodi, founded under the auspices of government by Dr. James in 1831.—To this it may be added, that a public vaccination takes place at the mairie of each arrondissement once a-week.

**SOCIÉTÉ GÉNÉRALE DE PRÉVOYANCE**, 73, rue de Lille.—This society was formed in 1830, for the relief of sick persons, who are entitled to the benefits of it on subscribing 10 or 25 francs.

**SOCIÉTÉ DE LA PROVIDENCE**.—The office of this association is at No. 314, rue St. Honoré.

**BRITISH CHARITABLE FUND**.—This institution was formed in 1816, under the patronage of the British ambassador, for the relief of distressed British subjects in France. The funds,

which are raised by voluntary subscription, are managed by a committee of ten members, who meet on Tuesdays and Saturdays, at 16, rue de la Madeleine. One great object of this society is to afford relief to necessitous British subjects; and assist them in returning home. To the honour of the British name it may be said, that but few persons of distinction or fortune visit Paris without contributing, by subscriptions or donations, to the Charitable Fund. In 1835, the receipts amounted to 16,100 fr. and the disbursements to 14,900 fr. Subscriptions and donations are received by Messrs. Rothschild and Co.; Callagan; and Galignani and Co.

**SOCIÉTÉ PROTESTANTE DE PRÉVOYANCE ET DE SECOURS MUTUELS.**—This association, composed exclusively of Protestants, was formed in 1825, to afford medical advice; medicine, and pecuniary relief to sick members; who pay a subscription of 24 fr. a-year. The society proposes to grant pensions and found an hospital at a future period. Office, 46, rue de l'Arbre Sec.

**SOCIÉTÉ ISRAËLITE DES AMIS DU TRAVAIL.**—The object of this society is to put out and apprentice young persons of both sexes of the Jewish persuasion, who continue four years under its protection. The funds necessary are raised by monthly contributions of 30 sous. Office, 14, rue Jean Jacques Rousseau.

**SOCIÉTÉ HELVÉTIQUE DE BIENFAISANCE.**—This society, established in 1822, is composed of Swiss of all the Cantons, and without distinction of religion. Its objects are to establish a bond of union, and to afford relief to such of their countrymen as are in distress. Office at the Oratoire, rue St. Honoré.

**SOCIÉTÉ DES ENFANS EN FAVEUR DES VIEILLARDS.**—This benevolent society, founded in 1803, is well calculated to train children to the exercise of charity. Their own contributions, augmented by donations of their parents, form a fund for purchasing articles of clothing and blankets for indigent old men. The contributions are received at 5, rue Coq Heron.

**ASSOCIATION DES JEUNES ÉCONOMES.**—This society, composed of youngladies, is formed for the purpose of educating, clothing, and putting out apprentice, such girls, above eight years of age, as belong to large families. Subscriptions are received, 3, Quai Conti.

**INSTITUTION POUR LES JEUNES FILLES DÉLAISSÉES**, 12, rue Garancière.—The council-general of hospitals and the Minister of the Interior make an annual grant of 3,000 fr. to this so-



ciety, whose object is to protect deserted young girls, and such as have lost their parents. After receiving a moral education, they are placed out as apprentices.

Besides the above benevolent societies, there are in Paris several associations *de travail pour les pauvres* (work societies), at the head of which are ladies of high rank, that meet on one or more evenings of the week, to make different articles, which are then collected together, and, at a public exhibition of them, sold for the benefit of the poor. Lotteries are also formed during the course of the winter in the different arrondissements, to which artists and benevolent persons are invited to contribute their works etc. Considerable sums are thus raised by the sale of the tickets, and are distributed to the poor by the Mayors. In most of the parishes of Paris also there are *associations paroissiales de bienfaisance*, for the education of poor children, and the relief of the sick, aged, and infirm.

Nearly connected with the hospitals is the

**ADMINISTRATION DU MONT DE PIÉTÉ**, 18, rue des Blancs Manteaux.—This establishment, which has a dependence at 20, rue des Petits Augustins, was created in 1777 for the benefit of the hospitals. It enjoys the exclusive privilege of lending, upon moveable effects, four-fifths of the value of gold and silver articles, and two-thirds of the value of other effects. The money which it borrows for this purpose it obtains at  $2\frac{1}{2}$  per cent. It is required to be known and domiciliated, or to produce a passport, or papers *en règle*, in order to procure a loan, at the rate of one per cent. per month. After a year, the effects pledged are sold by auction, and the surplus paid to the borrower, within three years from the date of the duplicate. Previous to the expiration of the year, however, the duplicate can be renewed, upon payment of the interest due upon it, and it is then good for another year; at the expiration of the third year, the effects are sold without reserve. 24 commissioners are established in different quarters to receive articles on pledge, which they deposit at the Mont de Piété. From 1815 to 1833 the total number of articles pledged in Paris was 21,166,840, of the average value of 17 francs each; the money received upon which amounted to 376,372,453 francs. The total value of articles taken out of pledge in the same time was 373,759,351 fr., and their number was 21,019,823.

**SAVINGS BANK**, called the *Caisse d'Épargne et de Prévoy-*

*ances*, at the hotel of the Bank of France, rue de la Vrillière.—This excellent institution was established in 1818. The administration is gratuitous, being paid out of money with which it was endowed by the original founder. Deposits from 1 fr. to 50 fr. are received here on Sundays and Mondays from 10 to 2; and 4 per cent. compound interest is allowed on them. Not more than 2,000 fr. can be kept by any individual in this bank; and the whole or part of the deposits may be withdrawn on giving 5 days' notice. The total amount of money paid in to this establishment during the year 1835 was 24,085,174 fr. divided among 150,000 depositors. The importance and utility of this most benevolent institution are spreading every year. It will give an idea of the general kind of contributors to this establishment to insert the following return for one week of the month of January 1836. On the 24th and 25th of that month the sum of 678,753 fr. was paid in by the following persons; day labourers, including 46 miners, 1,996; servants 946; clerks, shopmen, shopwomen, etc., 269; shopkeepers and working tradesmen 332; gardeners, etc., 67; artists, musicians, actors, etc., 78; officers, soldiers, municipal guards, etc., 66; sailors 2; ecclesiastics 4; professors, medical men, teachers, students, governesses, etc., 134; persons living on their own incomes 191; holders of real property 44; persons of no designated profession 80; children 252; benefit societies 2; total 4,433.

**SOCIÉTÉ DE SECOURS MUTUELS ENTRE OUVRIERS.**—At Paris there are 164 of these mutual benefit-societies, composed altogether of about 14,000 members. The most ancient, that of St. Anne, dates from 1694.

**SOCIÉTÉ BRIZIN**, 10, rue de l'Ecole de Médecine.—This is a benefit-society founded by the will of the same benevolent individual to whom the hospital at Garches owes its origin.

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After the enumeration of the charitable institutions, we may take notice of the ORDER OF FREEMASONS OF PARIS. Of the *Rit Écossais ancien et approuvé* there are 80 lodges in Paris, and 500 in France; of the *Rit Français ou Moderne* there are 60 *ateliers* in Paris, and 600 in France. The *Ordre Maçonnique de Misraim* holds its meetings at 41, rue Neuve St. Merri.—Nearly all other societies, the forms of which are secret, are now forbidden by law.

#### COMMERCIAL ESTABLISHMENTS.

The CHAMBER OF COMMERCE consists of the prefect of the

department and 15 bankers or merchants, 5 of whom are elected annually. They communicate with the government upon whatever concerns commercial affairs; superintend all buildings connected with commerce, and attend to the execution of the laws against smuggling, etc. They meet at the Exchange every Wednesday.

The EXCHANGE is open daily from 1 till 3½ for the negotiation of public effects, and till 5 o'clock for other transactions, 60 *agents de change*, 60 *courtiers de commerce*, and 8 *courtiers d'assurance*, named by the King, are alone authorised to transact public business here. The negotiation of public effects, bills of exchange, etc., belongs exclusively to the agents de change; but bills are allowed by tolerance to be negotiated by brokers. The courtiers de commerce certify the price of gold and silver, fix the price of merchandize, rates of freight, etc. The courtiers d'assurance fix the rates of insurances, etc. The legal price of public effects and goods is fixed daily at the close of the Exchange, by the agents de change and courtiers, and entered upon the register of the Commissaire de la Bourse. (1)

**BANK OF FRANCE**, rue de la Vrillière.—This institution was formed in 1803 by a law which gave it the exclusive privilege of issuing notes payable to the bearer at sight, for 40 years. Its capital, which at first consisted of 45 millions of francs, has since been doubled; and is now represented by 67,900 shares divided among 3,623 holders. The interest upon these shares can never exceed 6 per cent., but the surplus of the profits forms a reserved fund, the interest of which is also divided among the shareholders. It is directed by a governor, 2 deputy governors, 15 regents, and 3 censors. The governor presides over the council of regency, and every six months a general council, composed of 200 of the greatest shareholders, audits the accounts of the institution. The operations of the Bank consist, in discounting bills of exchange or to order, at dates which cannot exceed three months, stamped and guaranteed by at least three signatures of merchants or others of undoubted credit; in advancing money on government bills, of fixed dates; in advancing money on bullion or foreign gold and silver coin; in keeping an

(1) The commercial transactions of France for the average of 4 years, 1820—32, were as follows:—with Asia 20 millions of francs; Africa 22; S. America 41; N. America 215; Europe 764; Colonies 103.

account for voluntary deposits of every kind, government securities, national and foreign, shares, contracts, bonds of every kind, bills of exchange, other bills and all engagements to order or to bearer, gold and silver bars, national and foreign coin, and diamonds, with a charge for keeping according to the value of the deposit, which cannot exceed an eighth of one per cent. for every period of six months and under; in undertaking to recover the payment of bills on account of individuals and public establishments; to receive in a current account sums from individuals and public establishments, and to pay the engagements it thereby contracts to the amount of the sums entrusted. The bank is open from nine o'clock till four daily, for the exchange of bills against specie. Discounting days are Mondays, Wednesdays, and Fridays. To be admitted to discount, and to have a running account at the bank, a request must be made in writing to the governor, and be accompanied by the certificate of three well-known persons. The usufruct of bank shares may be ceded, but the fee-simple may still be disposed of. The shares may be *immobilisées*, that is, converted into real property, by a declaration of the proprietor; they are then, like any kind of real property, subject to the same laws, and have the same prerogatives. The notes of the Bank of France are of 1,000 and 500 fr., and the total value of those in circulation in 1832 was 239 millions of francs. At the same time there remained in its treasury 266 millions. Its rate of discount is 4 per cent., and the average annual amount of discounts effected by it in 10 years, 1820—30, was 493,355,700 fr. The annual circulation of money through all its departments is about 8 milliards, and its annual profits are more than 7 millions. The accounts are made up, verified, and submitted to the director every evening.

**CAISSE D'AMORTISSEMENT ET CAISSE DE DÉPÔTS ET CONSIGNATIONS.**—These two establishments, though perfectly distinct from each other, are placed under the same director-general, who is assisted by a sub-director, by an inspecting committee, and by a council of general direction. The Caisse d'Amortissement conducts all operations relative to the reduction of the public debt of the country. The Caisse de Dépôts et Consignations receives all moneys deposited in it in consequence of legal awards, and other public proceedings, or by any public functionaries, for which it allows interest at

the rate of 3 per cent. per ann. after the money has been deposited 60 days. Private individuals may also deposit money here, for which they receive 2 per cent interest after the first 60 days. During the legislative session of the chambers, every year, the president of the inspecting committee makes a report of the state of the institution to the two chambers. The bureaux are established at the Maison de l'Oratoire, opposite the Louvre.

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The following is a list of the commercial establishments of note, authorized by the government:—*Administration des Trois Ponts sur Seine*, 26, rue de Bouloy.—*Compagnie des Quatre Canaux*, 20, rue St. Fiacre.—*Service Générale des Inhumations et Pompes Funèbres*, 183, rue du Faubourg St. Denis.—*Compagnie d'Assurances Mutuelles contre l'Incendie*, 89, rue de Richelieu.—*Compagnie d'Assurances Générales*, 97, rue de Richelieu.—*Compagnie Française du Phénix contre l'Incendie*, 18, rue Neuve St. Augustin.—*Compagnie Royale d'Assurances*, 3, rue de Menars.—*Compagnie de l'Union contre l'Incendie*, 1, rue Grange Batelière.—*Compagnie du Soleil contre l'Incendie*, 13, rue du Helder.—*Caisse Hypothécaire*, for the lending of money on mortgages of real property, 30, rue Neuve St. Augustin.—Besides these may be mentioned the following:—*Compagnie pour l'Exploitation de l'Usine royale d'Eclairage par le Gaz*, 28, rue de la Tour d'Auvergne.—*Compagnie Française d'Eclairage par le Gaz Hydrogène*, 97, rue du Faubourg Poissonnière.—*Lloyd Français*, 8, Place de la Bourse. This establishment is similar to that in London.—*The West of England*. The *Law-Life* and other English Insurance Companies, have correspondents in Paris. For these and other commercial companies, establishments, etc., see *Directory*.

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## Chapter 4.

### SOCIAL STATISTICS.

**REVENUES, TAXES, ETC.**—The following is an official account of the produce of the various taxes, etc., for the department of the Seine during the year 1833:—*Contributions directes*; viz., land-tax (*foncier*), 11,116,576 fr.; door and win-

dow-tax, 2,681,828 fr.; personal and furniture tax, 5,651,868 fr.; licenses, 6,338,850; other taxes, etc., 232,972 fr.; total, 26,022,128 fr. *Contributions indirectes*, 25,175,715 fr.; registry and stamp duties, 24,088,306 fr.; customs and salt duties, 3,702,455 fr.; post-office, 9,165,333 fr.; lottery 12,652,560 (1); municipal duties, 29,038,703 fr.; gaming-houses, 5,500,000—general total, 132,145,203 fr. The revenues of the city of Paris for the year 1835 were 44,436,797 fr., and the expenditure for the same year about 41,087,091 fr. The admirable financial management of the municipal affairs of the capital has brought the revenues of the town-chest into the healthy condition evidenced by the foregoing statement; the debt with which it was burthened, to the amount of 40 millions of francs, is being gradually paid off, and the town can dispose annually of a clear excess of more than 6 millions. During the year 1835, the sum of 6,286,000 fr. was devoted by the municipality to the embellishment of the town, and a similar sum of 6,615,000 fr. has been allotted to the same purpose for the year 1836. (2) The total sum remaining in the town-chest at the beginning of 1836 was 19,600,106 fr.; but of this only 3,397,000 fr. was disposable, not being destined to any specific service. The total territorial revenue of the department of the Seine was, in 1835, about 54,418,000 francs.

The following table of the expenses of the population of Paris was calculated in 1826, and no attempt at any new investigations of the kind has since appeared; there is no doubt, however, that there must be a very considerable increase on the whole. The head of taxes alone gives an increase of nearly 13 millions of francs; and some of the other articles, though their actual amount can never be at all accurately calculated, would no doubt furnish a proportionate increase:—Taxes and similar expenses 119,107,157 fr.; (3) rent

(1) Now abolished by law.

(2) The budget of the town for the year 1837 is expected to give a clear excess of 4,782,004 fr., to be devoted to improvements and embellishments. And if the excess of 1836 amounts to 4,095,000 fr., and the same sum be taken from the reserved funds of the town, as in the two former years, there will be more than 9 millions of francs applicable during the year 1837 to great public works.

(3) Among the taxes are included the losses of persons at authorized gaming-houses, amounting to 11 millions annually; and the

80,000,000 fr.; repair and embellishment of houses 20,000,000 fr.; food 308,745,000 fr.; dress 61,749,000 fr.; fuel 42,300,000 fr.; lighting 17,421,000 fr.; washing 31,500,000 fr.; furniture 59,517,500 fr.; education of children 31,285,200 fr.; servants' wages and salaries 40,250,000 fr.; horses and their keep 25,532,000 fr.; carriages and harness 3,025,000 fr.; transport within Paris 10,103,000 fr.; tobacco and snuff 5,700,000 fr.; baths 2,800,000 fr.; charity 10,000,000 fr.; new years' gifts 1,500,000 fr.; theatres and exhibitions 6,200,000 fr.; *accouchemens* 872,500 fr.; nurses 3,306,000 fr.; physicians, surgeons, and medicines 10,125,000 fr.; journals 3,000,000 fr.—Total 894,032,193 fr. or 1,020 fr. 98 centimes for each inhabitant on the average. The population having increased at the same time with the increase of expenditure, of which it has been in part the cause, and some of the commodities consumed by it having much fallen in price since then, it is probable that, if the above average of personal expenditure was correct in 1826, that it is nearly so now: but the total expenditure of the inhabitants, if a similar condition holds good, may be estimated at not less than 920 or 930 millions per annum.

The following is a table of the consumption of the town of Paris during the year 1834, extracted from the *Annuaire du Bureau des Longitudes* :—

Wine . . . . .	hectolitres	877,769
Brandy . . . . .	ditto	35,716
Cider and Perry . . . . .	ditto	16,390
Vinegar . . . . .	ditto	19,275
Beer . . . . .	ditto	120,552
Grapes . . . . .	kilogrammes	1,569,556
Oxen . . . . .	head	72,474
Cows . . . . .	ditto	14,175
Calves . . . . .	ditto	70,739
Sheep . . . . .	ditto	364,409
Pigs . . . . .	ditto	85,336
Pies, preserved meats, etc. . . . .	kilogrammes	1,122,466
Meat, coarse . . . . .	ditto	2,555,422
Sausages, hams, salt pork, etc. . . . .	ditto	643,495
Offal . . . . .	ditto	1,062,873
Cheese, dry . . . . .	ditto	1,150,187

sums paid for funeral ceremonies and interments, as well as for chairs in churches, making another million. The former item in the receipts of the town will cease to exist after 31st Dec. 1837, according to a vote of the Chamber of Deputies.

Sea-fish (amount of sales in markets)	francs	4,229,388
Oysters . . . . .	ditto	1,118,971
Fresh-water fish . . . . .	ditto	507,949
Poultry and game . . . . .	ditto	7,728,041
Butter . . . . .	ditto	10,501,762
Eggs . . . . .	ditto	4,441,584
Hay . . . . .	bottes	7,667,463
Straw . . . . .	ditto	12,529,585
Oats . . . . .	hectolitres	913,311

The ordinary consumption of Paris in grain and flour, sold at the Halle au Blé, is estimated at 1580 sacks, each weighing 159 kilogrammes, daily, or 91,695,300 kilogrammes annually. But when the price of bread is higher out of Paris than within the walls, flour and grain are carried out for sale, and the daily consumption then exceeds 1700 sacks. The price of the loaf of household bread of 4lbs. weight varies from 11 to 12 sous.

The greatest numbers of oxen for the Paris markets are brought from the departments of Calvados, Maine et Loire, Eure, Manche, Orne, Vendée, and Haute Vienne; their average price is from 300 to 330 fr. a-head. Cows come principally from the districts of Maine, Normandy, Beauce, and Brie; their value is from 190 fr. to 290 fr. Calves come from Auvergne and Normandy, but are bought up by the dealers of Pontoise, and there fattened for the capital; their average value is from 75 fr. to 90 fr. Sheep are sent in the greatest numbers from the departments of Seine et Oise, Seine, Indre, Marne, Orne, and Germany; they sell from 20 to 26 fr. each.

**TARIFF OF THE OCTROI AND ENTRANCE DUTIES.**—Wine in wood, 21 fr. per hectolitre; do. in bottles, 6 sous per litre; vinegar, verjuice, etc., in wood or bottles, 10 fr. 10 sous per hect.; pure alcohol contained in brandy or spirits, in wood, brandy or spirits in bottles, liqueurs, fruit in brandy, and scented spirits, in wood or bottles, 81 fr. 8 sous per hect.; perry, 11 fr. per hect.; cider and mead, 19 fr. per hect.; beer brought to Paris, 4 fr. per hect.; beer brewed at Paris, 3 fr. per hect.; olive oil, 40 fr. per hect.; other oils, 20 fr. per hect.; oxen, 24 fr. per head; cows, 15 fr.; calves, 6 fr.; sheep, 1 fr. 10 sous; hogs and wild boars, 9 fr.; coarse meat sold without weighing, 13 centimes per kilogramme; sausages, hams, fresh pork, salt pork, bacon, etc., 4 sous per kilog.; heads, feet, tripe, etc., 1 sous per kilog.; fire-wood, 2 fr. per stere; white wood, 1 fr. 10 sous per do.; faggots, 3 fr. per



hundred ; charcoal, 15 sous for two hectolitres ; coals, 10 sous per hectolitre ; dry hay (in trusses of 5 kilogrammes), 4 fr. per 100 trusses ; straw, 1 fr. ; oats, 10 sous per hectolitre ; quicklime, 1 fr. 4 sous per do. ; plaster, 36 centimes per do. ; rough stone, 12 sous per cubic metre ; hewn stone, 1 fr. 12 sous per do. ; marble and granite, 16 fr. per do. ; large slates, 5 fr., small slates, 4 fr., bricks, 6 fr., tiles, 7 fr. 10 sous, and square pavements, 3 fr. per 1,000 ; potter's clay and sand, 12 sous per cubic metre ; turf, 1 fr. per 100 ; laths, 10 fr. per 100 bundles ; wood, 8 and 10 fr. per stère, according to the quality or form ; dry cheese, 2 sous per kilogramme ; salt, 1 sous per do. ; white wax, and wax and spermaceti candles, 6 sous per do. ; bees'-wax and rough spermaceti, 4 sous per do. ; hops, 2 sous per do. ; tallow and tallow candles, 3 fr. per 100 kilogs. ; barley, 1 fr. per hectolitre.

Detailed instructions are annexed to the tariff, by which it is regulated, and abuses are prevented. Every driver of vehicles, containing articles subject to duty, is bound to make declaration thereof at the bureau before he enters Paris ; to show his way-bill to the officers, and pay the duties, upon pain of a fine equal to the value of the articles in question. The officers have power to make any examination necessary to ascertain the truth of his declaration. Any article introduced without having been declared, or upon a false declaration, is liable to be seized. The officers cannot use the probing-iron in their examination of boxes, packages, etc., declared to contain goods that may suffer damage. Diligences, waggon, carts, cabriolets, and all carriages for transport are subject to examination. No individual, whatever be his dignity, office, or functions, is exempt from inspection or the duties.

The produce of the octroi duties has been gradually increasing for some time back ; in 1834 it amounted to 27,684,000 fr., and in 1835 to 29,050,000 fr.

There are no authentic returns published of the produce of the different manufactures of the capital calculated to the present day. An immense increase has, however, taken place within the last 10 years, and is still proceeding very rapidly. The prefect of the department, in his Report of 1834, estimates the manufactures of Paris, exported to foreign countries, at 80 millions of francs annually ; and those for the consumption of the departments at the same sum.\* Of the

manufacturing establishments of Paris, 2 belong to the government ; for tapestry and carpets ; and for snuff. The first of these, known as "*The Gobelins*," does not sell its products : but the second furnishes nearly a fifth of the snuff consumed in the country ; the profit upon which is nearly 6 millions annually. Of the other manufactures of the capital, paper-hangings, leather, jewellery, chemical products, gas, fine hardware, fans, etc. give occupation to a vast number of persons, and yield considerable profits. Printing, engraving, and the preparation of all substances and materials connected with the fine arts, as well as the compounding of sugared sweetmeats, bonbons, etc., form very extensive branches of trade. (1)

According to the very interesting table published in Mr. H. Lytton Bulwer's *Work on France* in 1835, to which the reader is referred for much curious information, it appears that of the journeymen employed in Paris, the cotton-spinners are paid the worst and work the hardest ; since they receive only from 1 to 2 fr. per diem, and work for 12 or 15 hours. The general average of wages in most other trades varies from 3 to 5 fr. a-day ; and the number of hours from 10 to 12. The rag-collectors, or *chiffonniers*, make from 1 fr. 50c. to 2 fr. a-day. Workwomen receive very low wages in Paris, from 15 to 30 sous being the ordinary average. Young women in shops receive their food, washing, and lodging, and are paid from 150 fr. to 400 fr. per annum. The ordinary expence of a journeyman is from 20 to 30 sous daily for food, and from 5 to 6 fr. per month for lodging. (2) A great part of the Paris workmen do no work on Monday morning as well as on Sunday afternoon. Their condition has been observed to improve nearly in the same proportion as Savings' Banks

(1) An estimate of the annual commercial transactions of Paris, formed since 1830, gives the following results, the correctness of which, however, there are no means of ascertaining :—Jewellery, 29,394,174 fr. per annum ; clocks and watches, 19,775,000 fr. ; cotton and linen goods, 18,393,000 fr. ; shawls, 4,800,000 fr. ; furniture, 12,000,000 fr. ; *raffineries*, of all kinds, 31,000,000 fr. ; silk stuffs, 4,817,000 fr. ; other stuffs, 4,824,780 fr. ; *modes* (exports), 2,119,006 fr. ; paper-hangings, 909,484 fr. ; books, 2,634,050 fr. ; ribbons, 1,556,824 fr. ; gauzes, 844,600 fr. ; hats and caps, 606,590 fr.

(2) An examination of the lodging-houses inhabited by workmen, in 1836, showed that, of 33,272 workmen, only 751 were out of employment.

have increased; and will be still more benefited by the diffusion of primary education, and the abolition of the lottery.

**MARKETS, etc.**—The first market-house in Paris was situated in the Cité, near the street still called *rue du Marché Palu*. A market, called *Marché de l'Apport*, was afterwards held near the extremity of the *rue St. Denis*, till the reign of Louis VI., who transferred it to a piece of ground near the cemetery des Innocens, named *Champeaux*, or *Petits Champs*. Philip Augustus established two other markets near the same spot, and they took the name of *halles*. Each class of dealers and every neighbouring town had its particular *halle*. Francis I. caused all the *halles* to be rebuilt with pillars of stone opening into dirty galleries, obstructed with irregular stalls. The inconvenience of these places began to be felt in the last century, and market-houses, for all sorts of provisions, have since been constructed in every part of Paris.

The following is a list of the various markets, *halles*, etc.: (1)—*Marché des Innocents*, for fruit, vegetables, etc., to which are attached the following markets and *halles*:—*Marché au Beurre; au Fromage; aux OEufs; au Poisson; au Pain; aux Pommes de terre; aux Oignons; des Herboristes; Halle aux Draps; aux Cuirs*. General markets:—*Marché des Blancs Manteaux; Beauveau; des Carmes; St. Honoré; St. Joseph; St. Germain; St. Martin; de la Madeleine*. Meat-market, *Marché des Prouvaires*. Poultry-market, *Marché des Augustins*. Flower-markets:—*Marché du Quai Desaix; de la Place Royale; du Boulevard St. Martin; de la Madeleine*. Rags and Old Clothes-markets:—*Marché du Temple; de la Halle aux Veaux; de St. Jacques*. To these may be added the *Halle au Blé, Halle aux Vins, and Halle aux Veaux*; as well as the *Marché aux Chevaux* and the *Marché aux Fourrages*. There are also several smaller ones, which are not worthy of particular notice, viz.:—the *Marché d'Aguesseau, Passage de la Madeleine; Marché de Boulainvilliers, near 13, rue du Bac; Marché Ste. Catherine, rue d'Ormesson, au Marais; Marché des Enfants Rouge, near 39, rue de Bretagne; Marché de la Fraternité, rue St. Louis en l'Île; Marché Neuf, near the Pont St. Michel; Marché de*

(1) A *halle* signifies a place where goods of any kind are sold wholesale; a *marché* is where the commodities of life are purchased retail.

**Ste. Geneviève, rue Soufflot; Marché des Patriarches, 135, rue Mouffetard; Marché de la rue de Sèvres; and Marché Faubourg du Roule. (1)**

**ABATTOIRS (SLAUGHTER-HOUSES).**—Previous to the formation of these establishments for the slaughter of cattle, butchers were accustomed to drive the oxen they purchased at the markets of Sceaux and Poissy through the streets of Paris, to the great danger of the inhabitants. Besides, these animals contributed in a great degree to render the streets of the capital more dirty, while the private slaughter-houses impregnated the atmosphere with noxious effluvia. A remedy for these nuisances had long been desired, when, in 1809, Napoleon decreed the construction of five public abattoirs at the extremities of the city, and the suppression of the slaughter-houses in the central parts of Paris. Of these establishments three are to the north of the city; viz. the Abattoirs du Roule, de Montmartre, and de Popincourt; and two to the south, viz. those of Ivry and of Vaugirard. The five abattoirs being finished in 1818, at an expense of 16,518,000 fr., a police ordonnance was issued which fixed the 15th of September for their opening, and prohibited from that day cattle being driven to private stables or slaughter-houses. Houses for melting the tallow and drying the skins are attached to each of these establishments. A duty is paid upon the animals slaughtered, in the following proportion, viz. an ox, 6 fr.; a cow, 4 fr.; a calf, 2 fr.; and a sheep, 10 sous. The product of this duty, including the duties on the purtenances and tallow, and the sale of manure, was 947,305 fr. in 1834. Strangers may visit these establishments, by applying for a guide at the porter's lodge, to whom a small fee is given.

(1) In the absence of any published returns of the sales effected in the various markets of Paris, it may be interesting to mention three facts that have lately been ascertained. The annual consumption of potatoes in Paris is nearly 325,000 kilogrammes, or about 650,000 lbs. More than 20 cart-loads of water-cresses are brought into Paris daily, each of which produces 300 fr., thus giving a daily consumption of 6,000 fr., or an annual one of nearly 2 millions of francs for this article alone. The accuracy of this return may, however, be suspected. To give an idea of the consumption of flowers in Paris, it may be mentioned that at 5 in the morning of the festival of the Assumption, 1834, there were exposed for sale in the different markets of the capital 30,000 pots of flowers, valued at 45,000 fr.

We annex the following as a sort of general summary. The number of butchers in Paris is 400, who each find security for 3,000 fr. They occupy 400 stalls, and 112 slaughter-houses. The 28 melting-houses in the five abattoirs have been placed at the disposal of persons called *fondeurs* (melters), who must not be chandlers. There are eight at Popincourt, eight at Montmartre, four at the Roule, four at Grenelle, and four at Villejuif. The abattoirs of Popincourt and Montmartre have each 64 slaughter-houses, that of Grenelle 48, and the two others 32 each. Country butchers are allowed to bring meat to the markets of Paris upon paying a duty of 12 cents. per pound. The want of an abattoir for swine having long been felt, the municipality of Paris have decided on erecting one, as soon as circumstances will permit.

The PORTS along the sides of the river, or wharfs, are places where goods may be landed and sold as in an *entrepôt*, there being always officers of the customs in attendance to examine the nature and quantity of the cargoes discharged. Of these the principal are the *Port de la Rapée*, for wine and fire-wood; *aux Tuiles*, for tiles, bricks, slates, etc.; *St. Nicolas*, for merchandize from Rouen; *d'Orsay*, for wine, stone, etc.; *des Invalides*, for fire-wood. The movement on the river is very considerable, and is principally effected by the large boats called *coches d'eau*, which carry passengers as well as merchandize; by barks; and by steamers, of which there are 7 or 8 plying up the river.

The principal *dépôt* for fire-wood is in the *Ile Louviers*, which is entirely occupied by it: large wood-yards are, however, to be found along the river and on all the outskirts of the town. The wood is brought down the river either in rafts, or in barges; the latter being of a finer and more expensive sort. Charcoal and coal are sold on board the boats that lie off the *Ile de la Cité* and the *Ile St. Louis*, as well as along the *Canal de l'Ourcq*, a large market for the express sale of charcoal having been established near the top of the *rue du Faubourg St. Martin*, in the *rue des Récollets*.

From the departments above Paris, about 11,000 boats arrive annually, with fruit, hay, corn, flour, tiles, bricks, wine, hemp, flax, paving-stones, etc.; besides about 4,500 floats of timber, fire-wood, and charcoal. From Havre and Rouen there come about 600 boats with colonial produce, glass, cider, wine, brandy, salt, foreign corn, etc. The average

annual duties paid for the navigation of the Seine amount to about 700,000 fr.

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## Chapter 5.

### PHYSICAL STATISTICS.

**STREETS AND HOUSES, ETC.**—It has been calculated that there are more than 30,000 houses in Paris of all descriptions. The streets are 1,209 in number; avenues and alleys, 33; boulevards, 19; places, 96; carrefours, 36; courts, 15; passages, 173; alleys not thoroughfares, 129; quays, 33; ports, 14. The total area of the public highways has been estimated at about 7,500,000 French square feet. The expense of the pavement repairs, etc. in Paris for the year 1835 amounted to 854,000 fr. New pavements cost 300,000 fr.; and foot-pavements or *trottoirs* about 600,000 fr.; of which 450,000 fr. were paid by the proprietors of houses.<sup>(1)</sup>

The streets of Paris have all been formed, more or less, upon the model of those which existed in the older parts of the town long before coaches were invented, or carts and waggons ever traversed the city: and since the civilization and comfort of the lower and middling orders were entirely neglected by the state until the revolution of 1788, the streets of Paris, inhabited by the artizan rather than by the noble, remained unimproved till within the last 50 or 60 years. Hence Paris is inferior to most of the other capital towns of Europe as far as the width, cleanliness, and general appearance of most of its streets are concerned. From the peculiar domestic habits of the greater part of the inhabitants, living not in single houses, but tenanting dwellings in common, proprietors are not anxious to make those improvements which the citizens of all other capital towns have long ago effected: the manners, too, of the Parisians still tolerate the public committal of nuisances which deprive their streets of any pretensions to cleanliness, and contribute not a little to the hindrance of any amelioration. The municipality of Paris

(1) The cost of maintaining the routes royales, bridges, quays, etc., of the department amounted in the same year to 2,165,687 fr., of which the city of Paris paid 1,052,000 fr. The streets were first paved during the reign of Philip Augustus.

have, however, within the last few years, devoted their attention to the widening and embellishing of their roadways; and large sums are now annually expended for that most desirable purpose. Still the interior of Paris must for ever retain the appearance of a town of the middle ages; and until the habits of the people can themselves be improved, and the regulations of the police be more strictly enforced, the mud and the black unwholesome gutters of the greater part of the central streets of this capital will still offend the senses of the visitor, and render the task of attempting to explore them as unpleasant as in every other respect it must be interesting. According to the orders of the prefect of police, no rubbish is allowed to be thrown into the streets except at night or early in the morning; and every proprietor is bound to sweep his half of the road, in front of his walls, every morning, and in the summer to water it. Whoever has once traversed Paris will know how this regulation is attended to.(1)

The stone used for forming the pavements of the streets and places of the metropolis, as well as of many of the high-roads of France, is of the most excellent description; being a compact and exceedingly hard sandstone, highly crystallized, found on the outskirts of the *Paris Basin*. The footways are generally made with the lavas and basalts of Volvic, in Auvergne; but a new invention has lately been introduced, and promises to be universally adopted. It consists of a mixture of asphaltum and flint-gravel, which, being poured in a hot fluid state on a level surface, hardens immediately, never cracks, and will endure any degree of wear and tear. The cost of it per square metre is only 8 fr. 50 c.; that of lava is 13 fr.

It was not till the year 1728 that the useful plan was adopted of placing the names of streets in a conspicuous situation; and the names then given to them remained without variation till

(1) It is surprising that the size and width of vehicles, and more particularly of carts and waggons intended for the transport of merchandize in the interior of Paris, have not been regulated and restrained within certain limits by the police. The streets exist, and it is easier to accommodate the size of vehicles to the streets than to alter the streets to suit the increased passage of vehicles. As a specimen of the inconvenience felt in the most busy part of the town, may be quoted the rue St. Denis at the lower end, the rue des Lombards, and the rue St. Martin, which the curious visitor would do well to inspect in the middle of a winter day.

the Revolution. Previous to that period, there was scarcely a street in Paris that had not changed its denomination several times, and these changes generally had their origin in some particular circumstance, such as the name of a distinguished personage, or an extraordinary event that had occurred in them. The names of the streets are now painted on slabs of lava, with white letters on a blue ground: all the colours being fixed by fire and quite indestructible. These slabs are affixed to the corner houses.

Until the reign of Louis XVI. Paris was lighted during only 9 months of the year, and then only in the absence of moonlight. That monarch decreed its continuance during the whole year. Hitherto it has been lighted by lamps suspended from ropes hung across the street, which, though aided by reflectors and kept well cleaned, have served for little else than to make darkness visible. Gas has, however, long been introduced into the shops and public buildings, and the whole city is shortly expected to be lighted in the same manner.

**PLACES.**—Every open space at the junction of streets, etc., of more than usual size, is termed a *place*. Some of them are remarkable for their surrounding edifices, and a few for their size. The principal are the *Place de la Concorde, du Carrousel, Vendôme, des Victoires, Royale*, etc. Descriptions of each will be found under the head of the *arrondissement* in which it is situated.

**THE BOULEVARDS.**—Under Louis XIV. Paris ceased to be a fortified city. By a decree of that monarch, the walls and towers, which had fallen into decay, were pulled down, and the ditches filled up. When the demolition of the southern enclosure had been carried into effect, the king formed the resolution of opening a wide road round the capital, and planting it with trees. In 1670, the fortifications on the north were demolished, and the road, which took the name of *Boulevard* (bulwark), was planted from the rue St. Antoine to the rue St. Martin. In the following year the Porte St. Denis was demolished, and the triumphal arch, which bears the same name, was erected. The Boulevard was at the same time continued from the rue St. Martin to the rue St. Honoré. The northern boulevards being finished in 1704, the king issued a decree for similar works to be executed on the south; they, however, proceeded very slowly, and were not finished till 1761. Under the government of Napoleon, the



Boulevard on the northern bank of the Seine was prolonged from the rue St. Antoine to the river.

The boulevards which, since the formation of a similar road without the barriers, have been distinguished by the name of *Boulevard intérieur*, form two grand divisions called the *Boulevard du Nord*, and the *Boulevard du Midi*. The former is 5,067 yards in length, and is subdivided into 12 parts, bearing the following names: the Boulevards Bourdon, St. Antoine, des Filles du Calvaire, du Temple, St. Martin, St. Denis, Bonne Nouvelle, Poissonnière, Montmartre, des Italiens, des Capucines, and de la Madeleine. The *Boulevard du Midi* is 16,100 yards in length, and is divided into 7 parts, as follows: the Boulevards de l'Hôpital, des Gobelins, de la Glacière, St. Jacques, d'Enfer, du Mont Parnasse, and des Invalides. These roads are planted with 4 rows of trees, forming a carriage-road with a double walk on each side. The *Boulevard extérieur*, which was not finished till 1814, is planted with trees, and divided into several parts, bearing different denominations. The name of the street called rue Basse du Rempart, below the boulevards on the north side, still indicates what it once was. On the northern boulevards new objects constantly strike the eye of the stranger; they are skirted in most parts with elegant houses, shops, restaurants, and cafés. The Boulevard des Italiens is the most fashionable part. Here in fine weather loungers of both sexes throw themselves carelessly on chairs, and thus pass a great part of the day. Nothing can exceed the gaiety of this spot till midnight. The chairs are hired for two sous each. The common people prefer the Boulevard du Temple, where puppet shows, pantomimes, rope-dancing, mountebanks, etc. are always ready to amuse them; and on Sunday evenings, this spot resembles a fair. These boulevards are well lighted by the shops, etc. along their sides; and form the principal promenade of the inhabitants of Paris. The boulevards to the south offer a striking contrast to this lively picture. On their sides, at considerable distances, are some elegant houses and gardens à l'Anglaise; but no crowds, no noise; the air is pure and salubrious, and those who like a solitary shady walk will here be gratified. The exterior boulevards are nearly the same as the southern ones; except that they are studded with innumerable *guinguettes*, where the lower orders of Paris resort to dance, and to drink wine, without pay-

ing the duties of the octroi. Those on the south-eastern side, and those on the north-western, are the least frequented and the most agreeable.

**PASSAGES.**—These are comparatively recent inventions in the arrangement of the capital, and were no doubt borrowed from the model of the Palais Royal. The success with which the erection of most of them has been attended has caused their multiplication to a great extent within the last few years. All the taste and elegance of the Parisian shopkeepers are here displayed, and they are the grand resort of all the loungers of the town. The most remarkable are the following: the *Passages des Panoramas, Vivienne, Colbert, Choiseul, du Saumon, Véro-Dodat, Delorme*, etc. It may be observed in general that the shops in them, though small, are exceedingly convenient for their holders, but are commonly let at a very high rent.

**BAZARS.**—There are very few of these establishments now existing in Paris; three on the northern boulevards being the only ones of any notability. The purposes that they are intended to answer are more completely attained by passages.

**COMMON SEWERS, etc.**—The Seine and the Bièvre in the southern part of Paris, and the Seine and the rivulet of Menilmontant in the northern part, were formerly the only receptacles for rain-water, etc. When ditches were opened round the city-walls, these served as sewers, and some parts of them, now arched over, are still devoted to that purpose. About the year 1370, the *grand égoût* from Menilmontant to Chaillot, and several smaller ones, were formed. These sewers becoming gradually choked up, and not being covered, were insufferable nuisances wherever they passed, and several times threatened to generate contagious diseases by their exhalations. The evil had become so great in 1671, that it was determined that several of the sewers should be vaulted, and at the same time was formed the *égoût de l'Hôtel des Invalides*. In 1734 the lower part of the *égoût* Montmartre was vaulted; in 1740 the *grand égoût* was covered in; and in 1754, three new sewers were built. Those which surround the Palais Royal were opened when that edifice was built, and empty themselves into that of the Place du Carrousel. In 1829 several new ones were formed on the south side of the river. During 1835 very extensive operations of this nature were carried on at the expense of the town of Paris, and at a cost of a

million of francs. The gutters, that used to run in the middle of the streets, are now placed by the sides of the *trottoirs*, and a general system of large and well-arched drains is to be found under every street of the quarters comprised between the rue St. Denis and the Place Vendôme. This improvement, which was so much needed, will be extended to the whole of Paris. Closely connected with the drainage of the town, is the system adopted for removing the ordure and rubbish of each individual house. For this purpose the establishment of Montfaucon is maintained. (See 5th Arrondissement.) The pestilential effect produced by this place upon the atmosphere of that part of Paris has led, of late days only, to the experiment of *absorbing wells*. These, wherever they have been tried, at the Barrier du Combat and elsewhere, have succeeded, and will, it is supposed, be applied to the remedying of the present system.

QUAYS.—The banks of the Seine, with the exception of that part opposite the Halle aux Vins and the Garden of Plants, are skirted with spacious quays, which, although distinguished by different names, form in reality only two lines of road. The most ancient, the Quai des Augustins, dates from 1312, and the Quai de la Mégisserie, from 1369. Under Louis XIII. and Louis XIV. some progress was made in the construction of quays, particularly in the Ile de la Cité, and the Ile St. Louis, which are now entirely surrounded by them, except a portion of the former upon which part of the Hôtel Dieu stands. The Quai d'Orsay, down to 1801, remained a muddy strand intersected by drains and open sewers. Napoleon particularly directed his attention to the improvement of Paris by the construction and repair of quays, and his plans have been completed. The banks of the Seine now display a line of quays unequalled by any city in Europe. Their total length is nearly 10 English miles, and their construction during the reign of Napoleon cost more than 12,000,000 fr. They now form large terraces on which a roadway runs, with a trottoir generally on each side, and most of them planted with trees. Next to the boulevards and public gardens, they afford the most agreeable promenades of Paris. Beneath many of them are shelving terraces of stone descending into the river, called the *Ports*, and serving for the debarkation of goods. The necessity of these stone embankments will be perceived, when the height to which the river sometimes rises is taken into

account; they are often the means of preventing the lower parts of the capital from being overflowed.

**BRIDGES.**—The bridges at Paris, owing to the elevation of the quays above the river, have very little ascent, and are therefore convenient; they are, however, in general, far inferior to the bridges of Rome or Florence, and are not to be compared with the stupendous masses of Waterloo, Blackfriars, London, or Westminster. Their number over the Seine, between the barriers of Paris, is at present 21, and will soon be 24; of which 4 are suspension bridges, 3 are formed of iron and stone, 1 of wood, and the rest of stone altogether. For descriptions of them the reader is referred to the Arrondissements.

**RAIL-ROADS.**—Several rail-roads are in process of formation from Paris to different places. The principal are the following:—The *St. Germain's* rail-road, by Asnières. This road begins near the church of the Madeleine, passes through the high ground at the upper end of the rue de Londres by means of a tunnel, and thence to Asnières by a bridge over the Seine, and so by Nanterre to St. Germain. It is expected to be terminated by 1839. The *Versailles* rail-road, on the northern bank of the Seine, is to run identically with that of *St. Germain*, as far as Asnières: from thence it will branch off to Courbevoie and St. Cloud: will pass through the park of St. Cloud by a tunnel, and thence by Sèvres to Versailles. The *Versailles* rail-road, on the southern bank of the Seine, will commence in the faubourg St. Germain, and will cross the Plain of Grenelle to Sèvres, from whence it will pass, parallel to that of the northern bank, along the main line of road to Versailles. The law authorising the adjudication of these two rival undertakings passed the Chamber of Deputies during the session of 1836. The *Tours* rail-road is to pass through Versailles, Rambouillet, Chartres, and Blois: it is not yet begun. The *Havre* rail-road, by Rouen, is not yet begun, nor is its line settled. Other undertakings of the same kind may be expected. (1)

**CANALS.**—The canals on the north of Paris are all branches of one and the same undertaking; the bringing of the waters of the river Ourcq to the capital. Proposals to this effect

(1) The costs of these rail-roads have all been estimated, but it would be evidently premature to fix any sum as the probable amount, until these undertakings are really completed.

were made in 1799, but the authorisation of Government was not granted till 1802. The works were carried on till 1814, when they were entirely suspended; in 1818 the municipality of Paris were empowered to borrow 7 millions for the completion of the works, and they were soon advanced far enough to be used for the purposes intended. Since 1830 they have been completely finished. The objects for which this canal has been opened are to convey to a spacious basin water for the supply of the inhabitants of the capital, and the fountains which embellish it; to form on the north of the city a canal composed of two navigable branches, the one extending from the Seine at St. Denis to the basin, and the other from the basin to the Seine at the Arsenal; and, lastly, to furnish a supply of water to the manufactories of the capital. The various branches or ramifications of this canal are known by the names of the *Canal de l'Ourcq*, the *Bassin de la Villette*, the *Aqueduc de Ceinture*, the *Canal St. Martin*, the *Gare de l'Arsenal*, and the *Canal St. Dents*.

The *Canal de l'Ourcq* receives the water of the *Ourcq* beyond the mill of Mareuil, about 10 leagues from Paris, and, after collecting the streams of the *Collinance*, the *Gergogne*, the *Therouenne*, and the *Beuvronne*, falls into the *Bassin de la Villette*. Its volume, according to an accurate calculation, is 8,510 inches during 6 weeks of the year, and 12,637 inches during the remaining 46. The declivity is 92 ft. 9 inches; and the water falls at the rate of 1 ft. in a minute. Its total length is 24 leagues; between Mareuil and Lizy its breadth is 31 ft.; but from the latter place to the *Bassin de la Villette* it is only 11 ft. wide. Its cost was 25,000,000 fr.

The *Bassin de la Villette*, situated without the *Barrière de Pantin*, was begun in 1806, and finished in 1809. It forms a parallelogram of 740 yards by 77, and is built of substantial masonry. The waters of the *Canal de l'Ourcq* are received at the northern extremity. The axis of the basin is the same as that of an elegant rotunda, which forms barracks for gendarmes, and its banks are planted with 4 rows of trees. At the two angles of the southern extremity are openings, which supply water to the *Aqueduc de Ceinture* and the *Canal St. Martin*.

The *Aqueduc de Ceinture* extends from the western angle of the basin as far as *Mouceaux*, encircling Paris on the north. Its length is 10,300 yards. This aqueduct sends out 14 branches,

called *galeries de St. Laurent, des Martyrs, du Montblanc, and de Mouceaux*. The first supplies the Château d'Eau Boulevard St. Martin, the Place Royale, and the Marché des Innocens; the second, the faubourgs Montmartre and Poissonnière, with the Palais Royal; the third, the Chaussée d'Antin, the quartier des Capucines, and the Marché St. Honoré; the fourth, the Champs Elysées, the Tuileries, the Invalides, and the École Militaire.

The *Canal St. Martin* is 3,467 yards in length, by 21 feet in width; and communicates between the eastern angle of the basin and the Gare de l'Arsenal. It is constructed of solid masonry, and the sides are skirted with haling-ways and trees. This canal passes between the boulevard and the Hospital St. Louis, and, after traversing the Faubourg du Temple, the rue Menilmontant, and the rue du Chemin Vert, falls into the *gare* in the Place de la Bastille. The total cost of its construction was more than 14,200,000 fr.

The *Gare de l'Arsenal*, formed of the moat of the Bastille, cleared of its rubbish and old constructions, is 651 yards in length, by about 64 in breadth. On the right leading down to the river is a haling-way 10 feet wide. It is capable of receiving upwards of 80 barges, leaving the middle clear for a passage. A bridge has been erected towards the river, over the sluice where the waters of the *gare* fall into the Seine.

The *Canal St. Denis* begins near the town from which its name is derived, at the spot where the small river Rouillon empties itself into the Seine, and terminates at the Canal de l'Ourcq in a small semicircular sheet of water, about 900 yards beyond the Bassin de la Villette. After encircling the town of St. Denis on the Paris side, this canal extends in a straight line to the Canal de l'Ourcq. Its length is 7,333 yards, and in its course there are 12 sluices, and 2 bridges.

**AQUEDUCTS.**—*Aqueduc d'Arcueil*.—Over a valley to the south of Paris, formed by the course of the Bièvre, the Romans erected an aqueduct for the conveyance of water to the Palais des Thermes, from Arcueil, a village at two leagues distance, which evidently derived its name from the arches which supported the aqueduct. Part of this ancient construction, consisting of two arches substantially built, still exists, near the modern aqueduct. The scarcity of water in the southern part of Paris was more particularly felt after Mary de Medicis built the Palace of the Luxembourg, and the population increased

in that quarter. A project formed by Henry IV. of re-establishing the Roman aqueduct to convey the waters of Rongis to Paris, was therefore renewed. On the 17th of July, 1613, Louis XIII. and the queen regent, his mother, in great pomp, laid the first stone of the aqueduct, which was built after the designs of Desbrosses, and finished in 1624. This aqueduct, which extends across the valley of Arcueil upon 25 arches, 72 feet in height by 1,200 in length, presents a magnificent mass of building. Its total length, from Arcueil to the Château d'Eau, near the Observatory, is 13,200 yards. Nine of the arches are open for the passage of the river, which, however, generally flows through two in the centre. In the interior of the aqueduct on each side is a parapet which forms a walk. On the outside along the whole line are various openings, called *regards*. This aqueduct was thoroughly repaired in 1777; and fresh sums of money have lately been devoted to the same purpose by the town of Paris. It supplies 36,000 hogsheads daily. Strangers are readily admitted to see the interior by applying to the keeper of the aqueduct at Arcueil.

*Aqueduc de Belleville.*—A considerable quantity of water is supplied to Paris from a hill abounding in springs, situated at a short distance to the north; and upon which the village of Belleville has been built. The aqueduct by which it is conveyed is the most ancient in the vicinity, having been built in the reign of Philip Augustus. It was repaired in 1457, and again in 1602 by order of Henry IV. The first reservoir is situated upon the most elevated point of the village of Belleville. It consists of a substantial free-stone building, 50 feet in circumference, but not lofty, on account of the height of the hill and the depth of the springs. It is covered with a dome, surmounted by an open lantern through which light is admitted. Two staircases lead down to the bottom of the reservoir and the entrance of the aqueduct. In the centre is a basin which, as the water rises, empties itself into the aqueduct. At the Barrière de Menilmontant is another reservoir, from whence the water is distributed to the adjoining parts of Paris. Its daily supply is 432 hogsheads.

*Aqueduc de St. Gervais or de Romainville.*—By this aqueduct the water from the heights of Romainville, Bruyères, and Menilmontant flows into a reservoir in the village of Pré St. Gervais, from whence it is conveyed to Paris by leaden pipes. The date of its erection is unknown, but it existed in the time

of St. Louis. It was repaired at the same time with the aqueduct of Belleville, by order of Henry IV. The reservoir was rebuilt in the time of Louis XIV. The supply is 648 hogsheads per diem.

Besides these aqueducts pipes have been lately brought across the plains of St. Denis from the Seine, for the supply of Batignolles and Montmartre with water.

**FOUNTAINS.**—From the nature of the soil on which Paris is built, consisting of rocky strata to an immense depth, the town is almost without springs, and therefore derives water consumed by its inhabitants either from the Seine or from distant sources brought by means of aqueducts. Hence has arisen the necessity of erecting fountains in different parts of the town for the accommodation of the inhabitants. At the beginning of the 15th century there were only 12 public fountains, and a century later, under Francis I., there were not more than 16, supplying only 1 inch of water; though the population at that time amounted to 300,000 inhabitants. Under Henry IV. and Louis XIII. the town began to be better supplied; the pump of the *Samaritaine* at the Pont Neuf was erected, and the aqueduct of Arcueil rebuilt; 14 new fountains were built, but the supply was still greatly inadequate. Under Louis XIV. and Louis XV., when the population was 600,000, the pump of the Pont Notre Dame was the principal source of the supply of water to the various fountains, and it furnished 80, 60, or 27 inches, according to the state of the seasons and its own condition. (1) The establishment of the *Pompe à feu* at Chaillot, and afterwards of that at Gros Caillou, brought some remedy to this state of things by supplying 320 additional inches: but it was only when that undertaking had passed into the hands of the government, that the necessitous classes began to profit by a better distribution of drinkable water. The Canal de l'Ourcq completed the supply of the capital; which, since fountains are now erected in all parts of Paris, may be said to be good; but still the convenience of a fountain to each house does not exist, and the purchase of

(1) If the quantity of water necessary for 1 individual for 24 hours be calculated at only one litre, or quart, 1 inch of water will supply 1000 inhabitants. The distress of the inhabitants in 1774 may therefore be judged of, when 100 inches of water was the only supply for 600,000 inhabitants. Ancient Rome was supplied by its aqueducts with 6944 inches, and still receives 1500.



water becomes a regular article of domestic expenses. (1) The municipality are devoting large sums every year to increasing the supply of this principal necessary of health and life; and new fountains or pipes are being opened almost every day. A large establishment for the purification of the waters of the Seine, which, on account of the sediment with which they are charged, are unfit for drinking until they have been filtered, has long existed at the eastern end of Paris; and a proposal has lately been made to the general council of the department to supply each house in Paris with water brought to it in pipes, by a company of shareholders. The public fountains form very ornamental objects in the streets of Paris; and descriptions of all that are worthy of remark will be found under the head of each *arrondissement*. (2)

**BATHS, ETC.**—The use of baths was introduced into Gaul by the Romans, and rapidly spread among the inhabitants, particularly at Paris. In the middle ages public baths, called *étuves*, were so common in Paris, that six streets or alleys derive their names from them. These establishments maintained their reputation for a long period, and their proprietors, called *barbiers-étuvistes*, formed a corporate body. Under Louis XIII. and Louis XIV. they became places of pleasure and debauchery, to which cause may be attributed their decline. At present the baths in Paris are numerous, and afford every kind of accommodation at a low charge. The bathing-establishments are formed of ranges of small rooms, furnished with every necessary appendage. Mineral and sulphur baths are also common in Paris, and very reasonable. The *bains ambulans*, or portable baths, established within a few years, are a great accommodation to invalids, and the public in general. For a list of the principal establishments of this kind see *Directory*.

Besides the ordinary bathing-establishments, there are

(1) It is calculated that upwards of 4 millions of francs are annually paid by the inhabitants of Paris for water.

(2) Large reservoirs supplied by steam-engines from the Seine have been lately formed at Belleville and Passy. In the *abattoir de Grenelle* the *boring* system has been applied, but unattended with success, after piercing to a great depth. The *boring* is still continued there by order of the government, as an experiment for scientific purposes, and has been carried to 1000 feet in depth. The chalk and green sand formations have been reached by it.

*Écoles de Natation*, or swimming-schools, and baths of every kind, formed in boats on the Seine every summer. Some of the swimming-schools are very large, and all are well regulated. They are made by barges, moored round a certain space, and fitted up with galleries, bathing-rooms, plunging-bridges, etc. A net work is placed at the bottom, which can be raised to the surface on occasion. Men are always in attendance to give instructions in swimming, and ropes and poles are in readiness either to aid pupils or prevent accidents. Their price generally is 12 sous, but there are baths, or swimming-places, on the river, for the lower order of people, at as low a price as 4 sous. There are also swimming-schools for females: and it may be observed that, in general, the Parisians know how to appreciate and to utilize their river.

**CEMETERIES.**—At a period more remote than the seventh century, the Parisians buried their dead in the Roman fashion, without the city walls, along the sides of the high roads. By degrees the priests granted permission for interments to take place in churches and the ground contiguous. The increase of the population rendering it necessary to extend the bounds of the city, the cemeteries became inclosed within the walls, where they remained till towards the end of the 18th century. In the year 1790, the National Assembly passed a law expressly prohibiting interments within churches, and commanding all towns and villages to discontinue the use of their old burial-places, and form others at a distance from their dwellings. During the revolutionary tyranny which soon after ensued, men were buried without any ceremony, or memorial to mark the spot where they lay. But, in the spring of 1800, a decree was issued by the prefect of the department of the Seine, which ordained three cemeteries to be enclosed for the use of Paris, of a certain extent, and at a distance of one mile from the walls. In the centre of each a *Lutuaire* or *Salle de Deuil* was to be erected, destined to receive the funeral procession, and consecrated to the ceremony which might precede the act of interment. Six funeral temples were to be built in Paris, to serve as dépôts before the funeral. A mode of burial common to all was to be established, and other regulations were prescribed with much exactness; but most of them, though good, were not complied with. In 1804, an imperial decree was issued, repeating the prohibition of inter-

ment in churches, or within the bounds of a town. High ground exposed to the north, was, by this decree, to be chosen for cemeteries; and every corpse was to be interred in a separate grave, from  $1\frac{1}{2}$  to two metres deep, and the earth to be well trodden down. There was to be a certain distance between the graves, which were not to be re-opened till after five years. Another imperial decree, in 1811, consigned the whole funeral business of the metropolis to one company of undertakers-general, arranged funerals into seven classes, and appointed a tariff, whereby the expense of every separate article and assistant was determined. This decree is still in force. The expenses of funerals are as follow :—

		Pompes Funèbres.	Cérémonies Religieuses.	Total.
7th Class, paid by the Town		8 fr.	0 fr.	8 fr.
6th	.	16	10	26
5th	.	80	20	100
4th	.	260	50	310
3rd	.	570	130	700
2nd	.	1,500	300	1,800
1st	.	3,682	600	4,282

Land is granted by the mayor of each *arrondissement*, either for 6 years, *concession temporaire*, at the rate of 50 fr. per square metre, or in freehold right, *concession à perpétuité*, at the rate of 125 fr. per square metre. For persons above 7 years of age not less than 2 square metres can be granted. The price is constant for all the cemeteries. There are some small additional charges for the digging of the grave, etc. Any person or company may be entrusted with the erection and repairs of the tombs, etc.; and the cost of such charges is of course various, according to the persons by whom they are performed. The interments take place with or without the performance of any religious ceremony, in what manner and by whom the friends of the deceased please. The tariffs will be found at each cemetery, where full information on all particulars may be obtained. The cemeteries of Paris are five in number, viz. the *Cimetière de Montmartre*, *du Père la Chaise*, *Vaugrard*, *Sts. Catherine*, and *Mont-Parnasse*. They are laid out in a picturesque style; the monuments are often in good taste, and many of the inscriptions are interesting. On Sundays they are the resort of the inhabitants of the capital; and on All Souls' Day, which is set apart for the commemoration of the dead, whole families of the Parisians visit the

graves of their relations. A notice of each cemetery will be found attached to that of the *arrondissement* nearest to which it lies.

## Chapter 6.

### HISTORICAL NOTICE OF PARIS.

THE origin of Paris and the character of its first inhabitants are necessarily involved in deep obscurity. According to historians whose opinions are generally received, an errant tribe obtained permission of the Senones, at a very remote period, to settle upon the banks of the Seine, near their territory. Upon the island now called *la Cité* they constructed huts, which served as a fortress for them to retreat to with their flocks and effects when an attack from any of the neighbouring tribes was apprehended. To their fortress they gave the name of Lutetia, (1) and themselves assumed that of *Parisii*. (2)

Upon the conquest of Gaul by Julius Cæsar, half a century before the Christian era, he found the Parisii one of the 64 tribes of the Gallic confederation, whose chief town was Lutetia. The island, covered with rude huts, was defended by the waters of the Seine, over which there were two bridges. The banks of the river were covered with gloomy forests or extensive marshes, and the inhabitants, who were remarkably fierce, employed themselves in navigation and fishing. Cæsar rebuilt Lutetia, fortified it with walls, and defended the approach to it by two forts at the extremities of the bridges. The ferocious divinities of the Gauls were then exchanged for Roman gods, and human blood ceased to flow upon the altars of the Druids. Jupiter was worshipped at the eastern extremity of the island; Mars had a temple at Montmartre; Isis was adored at Issy and upon the site of the abbey of St. Germain des Prés; and Mercury had a temple upon the Mons Leucotitius, now called Montagne Ste. Geneviève. The Roman laws and a municipal government were gradually introduced; and

(1) *Lutetia*, from *Louton-hezi*, dwelling of the waters. *Sequana*, Seine, from *Seach*, devious, and *an*, water, river, a derivative of *avainn*.

(2) *Parisii*. The derivation of this word is not decided.

the city was called *Lutetia Parisiorum*, after the name of the tribe to whom it belonged. A trading company, denominated *Nautæ Parisiaci*, was formed, and the Romans delivered to the uncivilised Gauls their first lessons in the arts and sciences.

During 500 years that the Romans remained masters of Paris, it was constituted the residence of a prefect, and buildings were constructed on the northern and southern banks. A palace was erected in the Cité for municipal purposes; and another upon the south bank of the Seine, remains of which are still to be seen. An arena was formed upon the declivity of the hill of St. Victor, and a cemetery near the spot where the Place St. Michel has since been opened; an aqueduct was constructed from Chaillot, remains of which were discovered in the last century in the Place Louis XVI. and the Palais Royal; and a second aqueduct, to convey the waters of Arcueil to the Palais des Thermes. Several of the emperors resided here whilst their armies were engaged in repelling the attacks of the barbarians of the north. Constantine and Constantius visited the capital of the Gauls; Julian passed three winters in it; Valentinian issued several laws here, which are published in his code; and Gratian, his son, lost a battle under its walls, which cost him the empire.

According to a legend of the monks of St. Denis, the gospel was first preached at Paris, about the year 250, by St. Denis, the Areopagite, who suffered martyrdom upon the hill of Montmartre. We are ignorant where the first Christians held their assemblies; but as early as the reign of Valentinian I. a chapel, dedicated to St. Stephen, was erected upon the spot where Jupiter was worshipped, and where the cathedral of Notre Dame now stands.

In the year 406, hordes of barbarians came down, from the north, upon the Roman provinces, which they plundered and laid waste. Gaul suffered greatly from their incursions. In 445, the Sicambres, of the league of the Franks, crossed the Rhine, made themselves masters of the cities situated on its banks, and came from thence to Paris, which they conquered. At their head was Clovis, who, after having married Clotilde, and embraced Christianity, fixed his residence at Paris in 524. This monarch built a church which he dedicated to St. Peter and St. Paul, but which shortly after was placed under the invocation of Ste. Geneviève, who died in his reign. At this

period the island was surrounded by walls with gates and towers. Childebert built the abbey of St. Germain des Prés and the church of St. Germain-l'Auxerrois. The walls built by Clovis subsisted till the time of Louis VI. (le Gros). This prince, continually exposed to the attacks of the feudal lords, his vassals, determined on protecting the faubourgs on the north and south by a wall, the necessity of which was felt long before, in consequence of the repeated attacks of the Normans.

Under the kings of the first or Merovingian race, the arts, laws, and literature, introduced by the Romans into Gaul, fell into decay, and the civilisation of the Parisians retrograded. Few of the princes of the second or Carolingian dynasty resided at Paris. Charlemagne afforded powerful protection to letters and the sciences, and did more for the establishment of the monarchical authority than any of his predecessors; but, under his feeble successors, Paris became the private patrimony of hereditary counts. In 845, the Normans, attracted by the riches of the churches and convents, made a descent upon Paris, which they sacked and burned in 857. At length, after several successive attacks, they besieged it in 885. In vain did the Parisians appeal for succour to Charles le Chauve. Their own courage, seconded by the valour of Count Eudes, or Odo, compelled the enemy, at the end of two years, to raise the siege. Charles was then deposed, and the crown given to Eudes, in whose family it became hereditary in the person of Hugues Capet, elected king in 987. In the first year of his reign Hugues Capet began the palace which now bears the name of Palais de Justice. The inhabitants likewise erected buildings in all directions; and so great was the increase of the city that it was divided into four quarters, from whence came the term *quartier*, to express a division of Paris. At that period, however, the city could not have been very large, as ten men sufficed to collect the taxes. The duties of the northern gate, which was situated at the extremity of the rue St. Martin, produced, under Louis le Gros, only 12 fr. a-year (600fr. present money). This monarch rebuilt the Louvre, which existed as early as the time of Dagobert; Bishop Maurice de Sully reconstructed the cathedral of Notre Dame, and the Templars erected a palace upon the spot where the Marché du Temple is situated. Under the early reigns of the third or actual dynasty, many privileges were conferred upon the Parisians. A royal prévôt was appointed to administer justice

in the king's name, and a prévôt des marchands to watch over the municipal interest. The schools of Paris became celebrated, and in the fourteenth century colleges were founded.

The reign of Philip Augustus is remarkable for the edifices with which Paris was embellished. That monarch built several churches, and the château of the Louvre, and caused some of the streets to be paved. The inhabitants were commanded, by Philip Augustus, to build round Paris a wall with gates and turrets. On the left bank it began, a little above the Pont des Arts, and taking a circular direction, went northward as far as the rue Grenier St. Lazare, and terminated on the Quai des Ormes. On the right bank the wall began on the quay a little above the spot where the Palais de l'Institut is situated, and, after running southward to the rue des Fossés St. Jacques, took a northerly direction, and terminated at the Quai de la Tournelle. The river was barricadoed by a heavy chain fastened to stakes, and supported by boats. Paris then formed three divisions—la Cité, in the centre; la Ville, on the north; and l'Université, on the south of the river. In 1250, Robert Sorbon founded his schools in the quartier still called de la Sorbonne, which was also named *le pays latin*. Under St. Louis many vexatious customs were abolished, a better system of jurisprudence introduced, and many religious and commercial institutions established. A corps of municipal troops was formed, and a night patrol organised. An hospital for the blind, and a school of surgery, were founded; and, in order to render contracts more binding, a body of notaries was created. Philippe le Hardi adopted a project for the improvement of the streets and highways; and Philippe le Bel established several courts of justice, and formed a body of respectable magistrates. During the captivity of King John in England, Paris was agitated by the faction of the Maillotins, headed by Etienne Marcel, prévôt des marchands, and instigated by Charles le Mauvais. The Dauphin, who, in alarm, had quitted Paris, collected an army and returned. Marcel was killed by his own partisans; and the Dauphin, after quelling the tumult, punished the ringleaders of the faction.

Under Charles V., the faubourgs being much extended and frequently in danger from the incursions of the English, new ditches and walls were begun in 1367, and completed in sixteen years. During this period the Bastille and the Palais des

Tournelles were built. Paris was then divided into 16 quarters, and contained 1284 acres of ground. In 1384 the Pont St. Michel, and in 1414 the Pont Notre Dame, were erected. The prosperous reign of Charles V. was followed by troubles, and the quarrels of the *Bourguignons* and *Armagnacs*. During the insanity of Charles VI., the capital was occupied by the English, who were driven from it in 1436, after an occupation of 16 years. Under Charles VII., and succeeding monarchs, it was desolated by famine, the plague, and wolves, to such a degree, that in 1466 the malefactors of all countries were invited to Paris as a place of refuge, with a view to repopulate the capital. Notwithstanding the dreadful mortality, the population, under Louis XI., amounted to 300,000 souls, and the space comprised within the walls was 1414 acres. In 1470 printing was introduced, and the post-office established. In the reign of Francis I., who was a friend to literature and the fine arts, Paris assumed a new aspect. The old château of the Louvre, an assemblage of towers and heavy walls, was demolished, and a palace begun on its site. Several churches were rebuilt, a royal college for gratuitous instruction in the sciences and learned languages was founded, and communications opened between different parts of the city. In 1533, the Hôtel de Ville was begun. Besides a number of streets which were rapidly built and peopled, the Quai de la Tournele was formed in 1552, the Place Maubert in 1558, and the château and garden of the Tuileries in 1563. About the same time the arsenal was constructed. To the revival of letters and the fine arts, succeeded the wars of religion and their dreadful consequences. The massacre on St. Bartholomew's day, under Charles IX., brought the royal authority into contempt, and alienated the affections of the Parisians from the idea of monarchy to such a degree, that they rebelled against Henry III., and drove him from his capital. His tragical end, in 1589, is well known. Henry IV., having restored peace to the kingdom, occupied himself in plans to promote his subjects' happiness, and embellish his capital. During this reign the Pont Neuf was finished, the hospital of St. Louis was founded; improvements were made near the arsenal; the Place Royale and its streets, the Place Dauphine, the rue Dauphine, and the neighbouring quays were also formed. Great additions were made to the palace of the Tuileries; and the splendid gallery which joins it to the Louvre was constructed.



Under the reign of Louis XIII., several new streets were opened; the Palais Royal and the palace of the Luxembourg were begun; the Cours la Reine was planted; the aqueduct of Arcueil was rebuilt; the quays and bridges of the Isle St. Louis were constructed; magnificent hotels arose in the faubourg St. Germain; the college which afterwards assumed the name of Louis le Grand, and the Garden of Plants, were founded; statues of Henry IV. and Louis XIII. were erected; and such was the general augmentation of the capital, that the Faubourg St. Honoré became united with the villages of Roule and Ville l'Évêque, and the Faubourg St. Antoine with the villages of Popincourt and Reuilly. The episcopal see of Paris was also made a metropolitan one in 1622.

In the reign of Louis XIV., notwithstanding the long and disastrous wars of the Fronde, the projects of Henry IV. and Louis XIII. were carried into execution. More than eighty new streets were opened, and most of the old ones improved and embellished. The Place Vendôme and the Place des Victoires were formed. Thirty-three churches were erected; many of the quays were fenced with stone, and a new one formed; and for the greater convenience of the courts of justice, the building of the grand Châtelet was erected. The magnificent Hôtel des Invalides, a foundling hospital, the Observatory, the beautiful colonnade of the Louvre, the Pont Royal, which forms a communication between the Tuileries and the Faubourg St. Germain, and the planting of the Champs Élysées, were among the embellishments of Paris in the reign of Louis XIV. The palace of the Tuileries was enlarged, and the garden laid out upon its present plan and scale. For the old city gates were substituted triumphal arches, of which those of St. Denis and St. Martin still remain; and the boulevards, which they ornamented, were formed into an uninterrupted suite of promenades, which contributed equally to the salubrity and beauty of the capital. In this and the preceding reign, the ancient *fossés* (moats) were filled up, the situation of which is indicated by the streets that still bear the name of rue des Fossés Montmartre, etc.

Louis XV. was not less anxious to embellish the metropolis, which, at his accession to the throne, occupied a space of 3,919 acres. The Faubourgs St. Germain and St. Honoré were decorated with sumptuous hotels; the Palais Bourbon was erected; the École Militaire was founded, and the new church

of Ste. Geneviève arose on a majestic plan. The Place Louis XV. and its colonnades were begun, the Champs Élysées replanted, and the École de Médecine erected. The manufactory of porcelaine at Sèvres was established, and boulevards formed on the south of Paris. Several fountains were erected; and among them that of the rue de Grenelle, by the celebrated sculptor Bouchardon. Another foundling hospital was established; the fronts of St. Sulpice and St. Eustache constructed, and the Garden of Plants enlarged and enriched. To arrest the progress of smuggling, the farmers-general of the taxes obtained of Louis XV., in 1784, authority to enclose Paris with an immense wall. The new boulevards, and the villages of Chaillot, le Roule, and Mouceaux, were enclosed within the bounds of Paris; Montmartre would also have been enclosed within the walls, but, upon the warm remonstrances of the abbess of the convent in that village, the project was abandoned. By this extension of the bounds of Paris, the ground upon which the capital stands was augmented to 9,858 acres. The walls are divided by 60 gates, called *barrières*, where the *octroi* or entrance duties are received. These walls form the present inclosure of the French capital.

Louis XVI., desirous of completing the embellishments begun by his predecessors, commenced the churches of St. Geneviève and la Madeleine, and built that of St. Philippe du Roule and several others. He also repaired the Palais de Justice, and founded or augmented several charitable institutions. The boulevards to the south were adorned with houses and pleasure grounds; and, in the northern faubourgs, habitations, displaying an elegant and varied taste, were erected. The French theatre, the French, Italian, and comic opera-houses, and other theatres, arose in such quick succession, that they seemed as if produced by magic. The old markets were enlarged, and new ones formed. Steam-engines were established on the banks of the Seine, for the distribution of water to different quarters of the city; and the Pont Louis XVI. formed a communication between the Faubourg St. Honoré and that of St. Germain. The new walls of Paris, with their barriers like triumphal gates, were finished towards the end of this reign. The galleries of the Palais Royal, furnished with shops of every kind, gave the Parisians an idea of the bazaars of Egypt and Persia; and

the Mont de Piété was instituted in the Marais, with dependencies in all parts of Paris.

Upon the breaking out of the revolution, many monuments of the middle ages were demolished, and the fine arts were threatened with destruction. But under the Directory, the museum of the Louvre was opened, and during the consular and imperial government, Paris assumed more than its former splendour. Grand projects of public utility were adopted, and many were executed with unexampled celerity. The Place du Carrousel was disencumbered of the deformed buildings which arose in front of the Sovereign's palace; the Louvre was completed; the new galleries between that palace and the Tuileries were begun, and the garden of the Tuileries was improved, while the magnificent rue de Rivoli gave it a more striking appearance, and the streets carried through the Place Vendôme to the boulevards established a fine communication between that garden and the Chaussée d'Antin: a new and spacious market was formed on the site of the convent des Jacobins, near the rue St. Honoré; another near the abbey of St. Martin des Champs, and a third near St. Germain des Prés: three handsome bridges were built, and new quays were formed on each bank of the river. The Canal de l'Ourcq was formed, and, in the basin made at the barrier de la Villette, a junction was effected between it and the Canals of St. Denis and St. Martin, while an ample supply of water was thus afforded to the capital. The Place de la Bastille, intersected by the latter canal, was begun, and near it a vast granary of reserve was constructed. The Bank of France was established in the Hôtel de Toulouse, and a magnificent Exchange was begun. Fifteen new fountains were erected in different parts of the city, and several wide streets and spacious markets were opened. The palace and garden of the Luxembourg were improved and enlarged, and the column of the Place Vendôme was erected. The three great cemeteries were definitively fixed without the barriers; and five public slaughter-houses, called *Abattoirs*, were constructed at the extremities of the faubourgs. The churches of Paris, devastated during the revolution, were repaired and embellished. More than 4,000,000*l.* sterling were expended on these works and embellishments in the course of twelve years.

Louis XVIII., on being restored to the throne of his ances-

ters, continued with activity the improvements and embellishments of the capital. The new quarters of the town received great extension; the canals were completed and opened; the Chamber of Deputies and three new bridges were constructed; several barriers were erected; statues of the kings were placed in several spots; a chapel was built in the Temple; another in the rue d'Anjou, and a third on the site of the French Opera House, where the Duke de Berry was assassinated. (1) Several markets and hospitals were finished or enlarged, and the Entrepôt des Vins and the Grenier de Reserve were proceeded with. The streets were made cleaner, their lighting was improved, and immense sums of money were expended upon all parts of the town.

Under Charles X. the architectural alterations of Paris were principally of a religious character. The church of St. Germain des Prés was repaired and preserved from ruin; the Madeleine was nearly completed; at Gros Caillon the church of St. Pierre was erected; other new churches also rose from their foundations; three new bridges were built, and the statues on the Pont Louis XVI. were sculptured and placed in their present position. Many of the Passages that now embellish Paris were begun, and the suburbs of the city still continued to increase rapidly.

Since the revolution of 1830 the embellishment of the capital has received a new impulse. The garden and palace of the Tuileries have been much altered; the quays have been some of them widened, and those on the north planted; and four new bridges have been built. The Madeleine has been finished; the Triumphal Arch at the head of the Champs Élysées has been completed, as well as the magnificent palaces of the Quai d'Orsay and of the Fine Arts. All the public edifices of Paris that stood in need of repair have received it, and many restorations of the monuments of the middle ages are in progress. Besides this, vast works have been undertaken for the drainage of the streets; gas is about to be used generally throughout the town; and the health and comfort of the inhabitants seem to be consulted by the improved style of private edifices every where arising. Works of great importance are in progress, and more may be expected every year; the Government leads the way in this march of na-

(1) The last-mentioned chapel has since been thrown down, and its site occupied by an elegant public fountain.

tional improvement, and what is undertaken by public order is now not only *begun*, but *finished*. (1)

**PALACES.** (2)—The kings of France have changed the place of their central residence at almost each of the grand distinctive epochs of the national history. On the cessation of the Roman sway in Gaul, and on the entry of the Franks, the *Palais des Thermes* was in all probability the residence of the chief magistrate of the country. While the Normans were pursuing their ravages along the banks of the Seine, the King of France kept within the walls of his palace in the island, which served for the nucleus of the city. Of these two early residences of the monarchs of the country hardly any thing remains to indicate their size or magnificence. Of the first a Hall of Baths alone exists; but of the second, the *Souricières* of the *Palais de Justice*, and still more, the *Sainte Chapelle*, may serve to give an idea of the splendour that prevailed in its construction. From the time of St. Louis, *Vincennes*, the *Bastille*, and the *Old Louvre*, became successively the residences of the sovereign. The two latter have entirely disappeared; the former, though greatly mutilated, still retains some of its feudal terrors as well as magnificence. The new Louvre, or at least the western part of it, may be considered as the oldest of the Parisian palaces still used as royal residences. As a whole, and as an exterior, this is superior in some respects even to Versailles; and is one of the finest buildings that exist northward of the Alps. The *Tuileries*, or rather the central part of that edifice, comes next in order of antiquity; and then the eastern part of the Long Gallery that connects this palace

(1) It may be interesting to find in a tabular form the area of Paris in hectares at different periods of its existence:—

	Ante A.D.	Hectares.
Under Julius Cæsar . . .	56	38,78
— Julian . . .	375	15,28
— Phil. Augustus . . .	1211	252,85
— Charles VI. . .	1383	439,20
— Henry III. . .	1581	483,60
— Louis XIII. . .	1634	667,80
— Louis XIV. . .	1686	1,103,70
— Louis XV. . .	1717	1,337,12
— Louis XVI. . .	1788	3,370,43
— Louis Philippe . . .	1836	3,450,00

(2) The reader is referred for the description of all the edifices in this chapter to the arrondissements in which they stand.

with that of the Louvre. Without any peculiar architectural merit or beauty, and with very little decoration, the Tuileries is nevertheless exceedingly imposing, merely from the extent of its façade and the irregularity of its outline. It has succeeded to the honours of two younger edifices, *Versailles* and the *Palais Royal*, by being apparently fixed on as the definitive residence of the king, for which, by its central position, it is so well suited; and in historical associations it rivals, while in scenes of slaughter and mournful recollections it surpasses, the great monument of the age of Louis XIV., Versailles. The palace of the Luxembourg, though no longer the residence of royalty, is still well worthy of being so, and is the best specimen extant of the reign of Louis XIII. Next to this comes the *Palais Royal*, which has replaced an edifice of nearly the same date as the preceding one; and by its side may be mentioned the *Palais Bourbon*, now appropriated in part to the Chamber of Deputies—both edifices having a strong claim upon the attention of the stranger, as having been so long the respective residences of the families of Orleans and Condé. To close the list of Parisian palaces, the *Palais de l'Elysée Bourbon* must not be omitted, the smallest, but by no means the least interesting of the royal mansions. If to this list of royal residences be added that of the châteaux belonging to the crown in the immediate neighbourhood of Paris, as they existed previously to the great Revolution, *Versailles*, *Les Trianons*, *Marly*, *St. Germain's*, *Compiègne*, *Choisy*, *Fontainebleau*, *Sceaux*, *Meudon*, and *St. Cloud*, or even as they are at the present day, the magnificence of the ancient court of France will in some degree be understood.

CHURCHES.—Of these *St. Germain des Prés* is the most valuable relic of the *Romanesque* style of architecture now remaining in Paris. Of the *Early Pointed* style *Notre Dame* is the great type; and both for its size and the many historical recollections associated with it, the cathedral church of Paris is at the same time the first in every respect. (1) There are hardly any specimens of the *Flamboyant* style remaining among the churches of the metropolis: *St. Severin* and *St. Germain l'Auxerrois* belong to the middle period of this style

(1) Other ecclesiastical buildings of the same style still exist in fine preservation; the principal of which are the *Sainte Chapelle* and the Church and Refectory of the Abbey of *St. Martin des Champs*.

(1400—1500); St. Gervais and St. Merri, with the tower of St. Jacques de la Boucherie, (1) to the latter period (1500—1550). The style of the *Renaissance des Arts* has a most magnificent and perfect example in St. Eustache, and a curious one in St. Étienne du Mont. Of the churches built in the *Italian* or *Palladian* style, the earliest is St. Paul et St. Louis, which at the same time is one of the most beautiful erections of the reign of Louis XIII. The age of Louis XVI. has its ecclesiastical architecture represented by the church and dome of the *Val de Grace*, and by the churches and dome of the *Invalides*; the latter being of its kind the *chef-d'œuvre* of that magnificent epoch. The church of St. Sulpice is the only large specimen of the taste of church architects in the reign of Louis XV. The *Panthéon* may be quoted as an honourable specimen of the knowledge of French architects in the reign of Louis XVI.; though from all its associations it belongs just as much to the times of the Revolution and the Republic. The era of the empire produced the designs for the *Madeleine*; the honour of finishing which belongs in some slight degree to the Restoration, but more peculiarly to the present day. It is a splendid revival of the *Roman* style of the 1st and 2d centuries, and may rival Notre Dame in exciting an architect's admiration. With regard to the accessory decorations of pictures, sacred utensils, etc., the splendid paintings of the dome of the *Invalides*, and the pictures and altars of Notre Dame and St. Étienne du Mont, with the pictures of St. Marguerite and St. Nicolas des Champs, are particularly to be noticed. The interiors of the *Madeleine* and *Notre Dame de Lorette* are not yet finished; but their walls are being painted by the ablest artists of the day, and promise to be very splendid. The Parisian churches are remarkably poor in monuments and sculpture of any kind; this is to be attributed to the fanatical fury of the Revolution; and, with the exception of Notre Dame, La Sorbonne, St. Gervais, and St. Sulpice, they contain hardly anything of this kind worthy of notice.

The churches of St. Roch and St. Eustache are celebrated for the excellence of their music, and on days of great festivals there is much difficulty experienced in entering the former of these churches. Notre Dame, St. Sulpice, and St. Étienne du Mont, are also much frequented on festivals and Sundays. All the Catholic places of worship in Paris are

(1) Only the tower remains.

open from an early hour in the morning till 5 or 6 o'clock in the evening of every day ; on Sundays and festivals, persons using chairs pay for them, generally at the rate of 2 sous a chair. Round the door-way of each church there will mostly be found some indigent women, and other necessitous persons, upon whom the visitors may well bestow a sou without having to regret it. It may be added that the behaviour of the Parisian congregations is highly decorous, and that the offices of the Catholic church are performed with the greatest order and zeal by the highly respectable body of the metropolitan clergy. The same observation may be applied, indeed, to the places of worship occupied by persons of other religious denominations. The *Episcopal Church* in particular is commonly so much thronged, that seats are with difficulty to be procured. It has been erected, in great part, at the expense of the present excellent Bishop. By an arrangement with the French government, all places in France where divine worship is performed according to the rites of the Church of England, are placed under the direction of the British consuls, subject to the controul of the Ambassador.(1)

**PUBLIC BUILDINGS.**—The localities of nearly all the public offices have already been indicated in the preceding chapters. The *Hotels of the Ministers* are in general splendid residences, and contain all the bureaux, offices, etc., connected with the functions of each ministerial department. The Hotel of the Minister of Finance is the largest, and is situated the nearest to the Tuileries ; the others are mostly in the Faubourg St. Germain, or in the Place Vendôme, and one on the Boulevard des Capucines. To each a *corps de garde* of infantry is attached ; but at the Hôtel des Finances the duty is performed by the National Guards.

Of the *residences of the Foreign Ministers*, by far the largest and most sumptuous is that of the British Ambassador.

The principal of the municipal buildings of Paris is the *Hôtel de Ville*, where the prefect of the department resides, where several offices dependent upon him are kept, councils held, and public meetings for various purposes summoned. It is the centre of the municipal jurisdiction of the department: in the same way as the *Prefecture of Police* combines

(1) For the hours of service in the Protestant churches, see *Stranger's Diary*.



all the offices connected with the duties of the head of that branch of the public force.

The *Palais de Justice* unites within its precincts the supreme civil court of the kingdom, *La Cour de Cassation*, the *Royal Court*, the *Tribunal de Première Instance*, and the *Tribunal de Police Municipale*; the *Tribunal of Commerce* being placed at the Exchange. The *Cour des Comptes* may also be considered as an adjunct of the Palais de Justice. The dispatch of public business is very greatly facilitated by this concentration of the legal business of the district and of the country. The Parisian barristers, however, do not have their chambers in the immediate neighbourhood of the courts; and no law societies were ever formed in Paris of the same nature as those of London. The only approximation that took place to such a system was in the times of the ancient *Parlement* of France before the Revolution; when the first president of that body resided in the Palais de Justice, and the other members of it in the Ile St. Louis, or the quartier du Marais. At present many advocates and judges reside not far from the Palais de Justice; but still there is no fixed place of abode for them as a professional body. The courts are in general commodious, though still requiring more space to accommodate the numerous auditories with which they are sometimes thronged.

Of the other public offices, such as the Mint, or *Hôtel des Monnaies*, the Record-office, or *Hôtel des Archives*, the *Royal Printing-Office*, etc., it may be observed that they are in general well adapted to the purpose which they are meant to serve; but that they are not concentrated, and that some of them, particularly the two last named, lie in a very inconvenient part of the town, far from the central current of affairs. This remark holds still more true with regard to the principal commercial buildings of Paris. The *Exchange* forms the centre of the movement of the population; and the Bank and Post-office are not very far removed from it; but all of them are far from the river, and from the large warehouses where most of the mercantile stores are kept. Thus the *Dépôts of the Custom House* lie wide from the centre of Paris; and the *Halle aux Vins*, with the *Flour Dépôt*, are at one extremity of the town. Some of the principal bankers have their houses in the vicinity of the Exchange; but the bulkier commerce of the capital finds no accommodation in

the centre of business. The markets have but little external decoration to boast of in Paris ; and though for purposes of wholesale trade they are collected round the central *Halles* in a convenient manner, district markets, better built and better kept, are to be found in the various quarters of the town. Of the commercial buildings, the *Exchange* is the most remarkable, and best worthy of the stranger's immediate attention ; while, of the erections for purposes of sale, the *Halle aux Vins* and the *Grénier de Réserve* are the largest and the most important.

The edifices connected with the literature and science of the country and the metropolis, are mostly on the southern side of the river, situated within, or grouped around, the limits of the ancient University. The *Observatory* is at almost the extreme point of Paris, to the south ; and round the Pantheon, besides the numerous conventual buildings that formerly stood there, and of which many still remain, there are towards the south and east, the three British colleges ; to the north and west, the buildings of the old University, now occupied by the *École Polytechnique*, and some of the Royal Colleges. The *Sorbonne* is placed a little lower down, between the rues St. Jacques and La Harpe, and is in the immediate neighbourhood of the *École de Médecine*, with its dependencies. The University, in former days, presented a broad front to the river, and at this time the *corps d'élite* of all the science and literature of the country, united in the *Institute*, have their place of meeting at that spot where the ancient *Collège des Quatre Nations* looks to the *Palais des Beaux Arts* on the west, and to the Louvre with its museums on the north. Of the buildings thus enumerated, the most striking on many accounts is the *Sorbonne* : the other colleges are interesting as edifices, more for what they were than what they are, with the exception of the *École de Médecine* and the *Palais de l'Institut* ; the latter of which, however, is hardly worthy of the illustrious body to whose use it is appropriated. The great establishment of the *Jardin des Plantes* lies out of the noise and traffic of the town, and is a world within itself ; the architectural interest, which it has not hitherto possessed, is at length given to it, in the additions to its museums effected by a Government grant in 1835-6. Almost the only great literary establishment that lies at a distance from the rest, and on the northern side of the river, is the *Bibliothèque du Roi*, rue de Richelieu, close by the *Exchange*. The anomaly of this

position, which is inconveniently felt by all the studious part of the community, is however, likely to be removed in the course of a few years. The present buildings, in which the precious and immense collection of this library is placed, are by no means worthy of their contents : and in general it may be observed of all the literary and scientific institutions of Paris, that greater attention seems to have been paid to their formation and to their extension, than to the lodging them magnificently. This is in part to be attributed to the sudden increase which most of them received at the time of the Revolution, and to the difficulty afterwards experienced of devoting to them the funds necessary for placing them in suitable buildings. The edifices, however, with which they are connected, and the relics of the once large and powerful University of Paris, with its 30 colleges, all of which are still discoverable, present a subject of high interest to the antiquary.

There are certain buildings in Paris that are purely ornamental, such as the triumphal columns and arches ; their descriptions will be found given in ample detail, and, as they are not numerous, it is sufficient in this place to point out the *Arc de Triomphe de l'Étoile*, and the *Column of the Place Vendôme*, as the two objects at once the greatest and the most interesting.

Other buildings, intended for public use, as well as for the embellishment of the capital, are the numerous bridges that cross the Seine : they are spoken of where the river is described.

The fountains also, that are indispensable, at the same time that they add to the decoration of the streets and public places, comprise some beautiful specimens of modern French art. The *Fountain of the Lions*, or the *Château d'Eau*, on the Boulevard St. Martin, is one of the latest and best that has been erected : that of the Place du Châtelet, called the *Fontaine des Palmiers*, is also to be ranked amongst the best : but the largest and most sumptuous is that of the *Rue de Grenelle*, a costly construction of the time and style of Louis XV.

The charitable institutions of Paris have inherited much of their architectural wealth from the conventual establishments which many of them have replaced. Great size and massive strength are, however, the prevailing characteristics of these buildings. The *Hôtel Dieu* possesses no architectural beauty ; the hospital of the *Salpêtrière* is the most remarkable for its buildings as well as for its extent ; and with these two may

well be classed the *Hôpital St. Louis*, a picturesque edifice of the time of Henry IV. After these should be named *Bicêtre*, which, although not within the walls of the town, is yet so essentially an institution of Paris, that it may be called one of the Parisian hospitals. The manner in which these edifices are maintained, by public as well as private funds, is highly to the honour of the nation, and the Government.

The two great charitable institutions, among several others, intended for the service of the army, are not less interesting for the edifices in which they are seated, than for their wide and lasting utility. The military hospital of the *Val de Grace* is placed in what was once the most richly-adorned convent of Paris; and the *Hôtel des Invalides*, which does not exactly come within the class of hospitals, will be found on the whole to be a splendid as well as enormous pile of building.

Next to the military hospitals rank the *casernes*, or military barracks, as edifices which are entitled to attention for their size, and sometimes their magnificence. Paris is indebted for them to Marshal Biron, who had most of them erected about the year 1780: there are not fewer than 36 that will frequently meet the eye of the stranger in his walks through Paris. The first is a monument of the time of Louis XV., the *École Militaire*, in the Champ de Mars, which is one of the most elegant buildings produced during that reign. The others will be found in the following localities: on the Quai d'Orsay; at the ancient convent de Panthémont, 106, rue de Grenelle; the convent of the Assumption, rue Neuve du Luxembourg; 23, rue Babylone; the monastery of the Celestins, 4, Quai Morland; Grille Chaillot; 6, rue de Clichy; 128, rue de Grenelle; 22, rue de la Pepinière; 32, rue Verte; rue de Vaugirard; Barrière St. Martin; 12, rue des Francs Bourgeois; rue du Faubourg St. Martin; 6, rue de la Chaussée des Minimes; rue Mouffetard; Hôtel d'Orléans; 10, rue de Tournon; rue Culture Ste. Catherine; rue de la Paix; 15, rue du Vieux Colombier; Quai des Orfèvres; the Collège de Montaigue; rue des Sept Voies; Place St. Michel; 4, rue du Jardin du Roi; the House of the Petits Pères, rue Notre Dame des Victoires; 11, rue de la Corderie St. Jacques; Place de l'Estrapade; 24, rue des Barres; 72, rue du Faubourg du Temple; 16, rue du Foin St. Jacques; rue Neuve Ste. Geneviève; 62, rue de l'Oursine; 76, rue du Faubourg Poissonnière; 51, rue Popincourt.

As a class of public edifices at Paris which may be placed entirely by themselves we may mention the *Barriers*. The extensive introduction of contraband goods into the capital in the reign of Louis XVI. induced the farmers-general of the king's revenue to solicit permission to construct walls round Paris, considerably beyond the extent of any preceding enclosure. The king's consent was given by an ordonnance of January 13, 1783, and the works on the southern side were begun in May following. Upon the completion of this enclosure the wall was commenced on the north, and extended round the villages of Chaillot and Roule. The prodigal minister Calonne charged M. Ledoux with the construction of elegant edifices for the collectors of the revenue at the barriers, in order that the entrances into Paris might impress strangers with an idea of its magnificence. Calonne was dismissed from the cabinet in 1787, and in September of the same year the works were suspended by an order in council. On 1st May, 1791, the entrance duties were abolished, in consequence of which the barriers became useless. Under the Directory, about the year 5, a small duty was levied, and the barriers were repaired. The product of this duty being given to the hospitals, it took the name of *octroi de bienfaisance*. During Napoleon's reign the walls were finished, and the duty at the barriers considerably augmented. In 1817, the enclosure on the south was prolonged, in order to include the *Abattoir d'Ivry*, the *Hôpital de la Salpêtrière*, and two hamlets. The total extent of this inclosure is 26,778 yards, and comprises 50 gates or barriers, bearing different names. At the eastern and western extremities of the barriers, boats, called *pataches*, are stationed upon the river to collect the duties upon the goods entering the capital by water. We would recommend the traveller to make the tour of the barriers. Of those most entitled to notice we shall give a brief description. Hitherto the opening between many of the *bureaux d'octroi* at the barriers has been filled up with miserable wooden fences, but it has been determined to replace them by iron gates, and the project has in many instances been carried into execution. The *Barrière de Neuilly* is composed of two elegant pavilions and a handsome iron railing, beyond which rises the triumphal arch de l'Etoile.—The *Barrière du Trône*, or *de Vincennes*, consists of two spacious symmetrical pavilions, and two columns seventy feet in height.—The *Barrière Saint Martin*

presents the form of a temple, and is upon the same axis as the basin de la Villette. This edifice has been transformed into barracks for gendarmes, and two small pavilions built for the officers of the *octroi* duties.—The *Barrière de Fontainebleau* or *d'Italie*, consists of two symmetrical buildings, ornamented with a Doric entablature.—The *Barrière de Reuilly* is a rotunda of brick, surrounded by a peristyle of twenty-four columns bearing arcades.—The *Barrière de la Chopinette* presents, in a façade, a semicircular portico surrounded by six Doric columns.—The *Barrière de Chartres* is in the form of a circular temple, with a portico of sixteen columns.—The *Barrière de Passy* is richly decorated with sculpture; to the right and left of the building is an iron railing connected by pedestals, supporting colossal figures of Brittany and Normandy.—The *Barrière de l'École Militaire* consists of two buildings, which have no other opening than a porch in the form of a niche.

There are two kinds of public buildings, Theatres, and Prisons, which we reserve for description elsewhere.

PRIVATE EDIFICES.—The oldest parts of Paris, in the immediate neighbourhood of Notre Dame, and on the banks of the Seine facing the Ile de la Cité, still contain many houses that belonged to the *bourgeoisie* of the 13th and 14th centuries. The most remarkable of the mansions of the nobility of the middle ages in Paris are to be found in the *Hôtel de Sens*, the *Hôtel de la Tremouille*, and the *Hôtel de Cluny*; the arrangement of which will give a perfect idea of noble residences in the 15th and 16th centuries. For the times of Henry IV., the *Hôtel de Lamoignon*, the *Hôtel de Sully*, and the *Hôtel de Carnavalet*, may be quoted as fine specimens of the Italian taste that prevailed throughout France at that period. No considerable change in domestic architecture took place till the time of Louis XIV., when the magnificence of the monarch became communicated to his court, and when the increased splendour of the nobility, added to the system of etiquette established at that time, produced the erection of many of the more ancient hotels of the Faubourg St. Germain. The grand mansions of that quarter are still the *beau-idéal* of a nobleman's hotel, and their magnificence has never since been equalled. The streets that lead out of the rue du Bac will all give numerous specimens of houses of that time. Nearly all the other mansions of that part of the

town date from the reign of Louis XV., or the early part of his unfortunate successor's reign; when, though great size and elegance were still the characteristics of the architecture of the day, the massive grandeur of Louis XIV. was no longer produced. A check was given to all private architectural excellence at the Revolution, from which it has hardly yet recovered; and the taste of the 19th century lay dormant in Paris till within the last few years, when it has again sprung up, not so much to adorn the residences of the noble or the wealthy, as to improve the shops and *maisons bourgeoises* of the capital. The new streets in the neighbourhood of the Bourse, the Boulevards, and the Champs Élysées are full of instances that may be appealed to. Notices of some of the most remarkable of the hotels and great mansions of Paris will be found in the descriptions of the arrondissements where they occur.

## Chapter 7.

### DESCRIPTION OF PARIS BY ARRONDISSEMENTS.

#### FIRST ARRONDISSEMENT.

[It should be premised that, since the Palaces of the Tuileries and the Louvre, with the Palais Royal, are three of the most interesting objects of the Capital, and are almost always the first edifices which strangers are anxious to see, they are placed at the head of this Arrondissement, although the first only it situated within it. A farther convenience attends this arrangement, that from their position the visitor may walk from the one almost immediately into the other.]

**THE PALACE OF THE TUILERIES.**—Where this royal château now stands there were in the time of Charles VI., 1416, only some tile-fields, that had furnished Paris for four centuries, and a place for throwing carrion and rubbish, beyond the ditches of the Château du Louvre.(1) In 1518, Francis I. purchased a house erected there by Desessarts and de Villeroi, and belonging to Nicholas de Neuville, which he presented to his

(1) The foundations of the old tile-kilns were discovered in some excavations made in 1836.

mother, Louise de Savoie, who found the air of the royal residence, the Palais des Tournelles in the Marais, unwholesome. In 1525 this princess gave the Hôtel des Tuileries to Jean Tiercelin, *maitre-d'hôtel* to the Dauphin; but having become the property of Catherine de Medicis, that queen had the present edifice begun as a residence for herself in 1564. Philibert Delorme and Jean Bullant were the architects, and the parts erected by them were the central pavilion, the two adjoining wings, and the low pavilions by which they are terminated. Here her work stopped, since she was alarmed by an astrological prediction bidding her beware of St. Germain; and the Tuileries being in the parish of that Saint of Auxerrois, the palace was not at that time continued. During the reign of Henry IV. the palace was enlarged by the architects Ducerceau and Dupérac, who raised two other ranges of building faced with large Corinthian pilasters, and erected the lofty pavilions at each end. This king also began the long gallery that joins the Louvre to this palace; and the works suspended by his death were carried on and terminated under Louis XIII. Louis XIV. ordered the architects Leveau and d'Orbay to harmonize the whole, which was still very discordant in its parts; in consequence of this an attic was added to the central buildings, and the spiral staircase, which filled the lower part of the central pavilion, was removed, although it was reckoned a *chef d'œuvre* of the kind. Since then few additions have been made to the actual building of the Tuileries, notwithstanding the changes that have taken place in others dependent upon them. Napoleon, however, began in 1808 the northern gallery, to serve as a communication with the Louvre in that direction; and some considerable improvements have been introduced into the internal arrangements of the palace, as well as in the garden front, by Louis Philippe. The extreme length of the façade is 336 yards, its breadth 36. The general style of the architecture cannot be classed strictly under any precise denomination; the earlier parts of it may be taken as a good specimen of the revived Italian style of the 16th century, and the work of Henry IV. as the best piece of architecture of his day remaining in Paris. The visitor should carefully compare the Tuileries with a coeval building, the Church of St. Eustache in order to have a good idea of the style and taste of the time. The columns that occur on the lower storey of the central



parts of the palace are of the Ionic order ; those of the second of the Corinthian ; of the third Composite : all adapted to the style of the epoch, and the Ionic ones bearing bands and other sculptured ornaments prevalent in the buildings of that date. The ranges of building on each side of the *Pavillon de l'Horloge* consisted originally of a long gallery to the south, and the grand staircase to the north, erected in the room of a similar gallery in the time of Louis XIV. Towards the garden on the ground floor, vaulted arcades extended in front of these galleries from the central pavilion to the two middle ones, forming terraces on the top. Only one of these terraces now remains, the southern one ; the other has been replaced by a new staircase lately erected, and the remaining one will, in course of time, be converted into a new gallery. The general effect of the Tuileries is exceedingly grand, more from its great length and varied outline, than from any excellence of detail. The garden front is the best, being more relieved by projecting and retiring masses, casting a deep shade, than that towards the court. The end pavilions are remarkable for their lofty windows, and still more unusually lofty roofs and chimneys ; the latter of which are excellent examples of architectural boldness, converting a useful but unsightly appendage of a house into an ornamental object. That towards the south is called the *Pavillon de Flore*, that towards the north the *Pavillon Marsan*. Before giving a description of the interior of this palace, it will be necessary to allude to the monarchs by whom it has been successively tenanted. Catherine de Medicis quitted it for the Hôtel de Soissons ; and no monarch after Charles IX. resided in it, till Louis XIII., who made it the palace of the capital. Louis XIV. dwelt here until the building of Versailles, when the court entirely forsook Paris. It was afterwards used by the Regent Duke of Orleans, during the minority of Louis XV. ; but from that period to the forcible return of Louis XVI. in 1791 it was tenanted by the families of persons officially attached to the court. This latter circumstance has occasioned the formation of a vast number of small apartments and *entresols* throughout the palace, and particularly in the two great pavilions. It is needless to go into the historical recollections that are connected with this palace during the time of the Revolution, the history of that period having the Tuileries inscribed on almost every page : but it will be sufficient to allude to the

irruption of the mob on the 20th June, 1792, and to the attack of the palace, with the massacre of the Swiss guards, on the 10th August of the same year. It was the official residence of Napoleon, and since his days has remained the chief abode of the King and Royal Family for the time being.

*Interior.*—The entrance to the King's private and public apartments is by the old staircase of the Pavillon de Flore. On the ground floor of the middle pavilion to the south are the private apartments of the King, part of which formed the private apartments of Marie Antoinette: they are not shown to visitors. The ground floor of the palace between this pavilion and the Pavillon de Flore is occupied by those of the Queen and Princesses. The Pavillon de Flore itself is also devoted to the lodging of the younger Princes and their suites. All this part of the palace is kept private. The Pavillon Marsan at the northern end, with part of the lateral gallery called the *New Gallery of the Louvre*, is occupied by the Duke of Orleans and his household, and is not shown to the public. The remainder of the ground floor of the main body of the palace, with its *entresols*, is filled with the apartments of attendants, corridors, the escalier d'honneur, the chapel, etc. The staircase of the Pavillon de Flore leads on the first-floor to the state apartments. Those which are first entered are on the side next the garden, and occur in the following order. The *Salle des Trophées*, formerly the *Salle des Gardes*, in the time of Charles X.; it is a plain room, leading to the *Salle du Conseil*, which is a handsome apartment hung with red silk. This room contains some admirable paintings by the best modern Parisian artists, including the works of Isabey, Granet, Mercey, Ouvrié, Turpin, etc. Beyond this is the *Salon Bleu*, so called from the silk hangings of its walls. In it are the *Mazeppa* of Horace Vernet, and some interiors by Bouton, Forbin, etc. Next comes the *Private Library*; and then the *King's Closet*, with a bath-room attached; all these apartments had nearly the same destination under Louis XVIII. and Charles X. Their ceilings and gilding have hardly been touched since the time of Louis XVI; and are not remarkable for any peculiar elegance of ornament. The King's Closet serves as an ante-room to the *Salle de Famille*, a large square room, rather low, and fitted up with blue silk. The furniture is quite plain in this apartment, which now serves as a *salle de réunion* to the royal family every

Evening. This was the bed-room of Louis XVI. Another apartment leads out of this, and is now converted into a *billiard-room*; it was formerly the apartment of the gentleman in waiting on the king. From this a door leads on to the terrace that extends to the *Pavillon de l'Horloge*, and a promenade may thus be enjoyed by the royal family, without descending into the garden. The rooms just described contain several precious works of ancient and modern art: some jewelled vases from the treasury of the ancient abbey of St. Denis; an inestimable box of ebony covered with solid gold exquisitely sculptured, given by Cardinal Mazarin to Louis XIV.; some curious clocks, cabinets, etc.;—but in point of size and decoration they are not equal to the saloons of many of the nobility of Paris. Behind these apartments on the side towards the court of the palace is the *Galerie de Diane*, a fine apartment of the time of Louis XIII., the ceiling of which is richly gilt and painted with copies of the Italian schools. The panels were all filled with good paintings of French artists, but they are now removed. This gallery is used as the state dining-room, and leads into the old *Salle du Conseil*, a large and richly-gilt room, containing a very fine piece of modern tapestry, representing the presentation of Philip V. by Louis XIV. to the *Grandeess* of Spain. From this the visitor enters the *Salle du Trône*, a large apartment hung in red and gold, with a throne and canopy of crimson velvet. The *Salon des Nobles* and the *Salon de la Paix* lead successively towards the central pavilion. All the apartments on this side of the palace are lighted by a profusion of very magnificent chandeliers, containing an immense number of lamps and wax tapers. They also contain some fine cabinets in tortoiseshell, and other valuable materials of the time of Louis XIV., some antique cameos of great size and value, and some splendid vases both in marble and porcelaine. The central *Pavillon de l'Horloge* forms one vast saloon or hall, called the *Salle des Maréchaux*. It occupies two storeys; under the windows of the upper are a bold projecting cornice and gallery, which towards the garden are supported by four *cariatides*, copied from those by Jean Goujon in the Louvre. The walls of this saloon contain in compartments the portraits of the living *Marshals* of France; among them will be observed those of Soult, Moncey, Molitor, Grouchy, Gérard, etc. Busts of distinguished Generals are also placed round the room. This

apartment is used as the ball-room upon state occasions, and the blaze of light which it then displays is exceedingly dazzling. From the *Salle des Maréchaux* a door communicates on the garden side with a small and elegant apartment, lately constructed, which leads to a corridor running round the top of the *escalier d'honneur*. This magnificent staircase, ascending under arcades supported by Corinthian columns, requires width to give it a due proportion to its length. The balustrades are in bronze and polished steel, and the stone work is richly sculptured. The *Galerie Louis Philippe* leads out of the *Salle des Maréchaux* on the side next the court, occupying the upper part of the ancient staircase. This apartment, which serves as a ball-room, is lighted only on the eastern side, while on the western it has the panels, corresponding to the opposite windows, filled with immense mirrors, 18 ft. by 7, in solid slabs. Here at the southern end is placed the silver statue of Peace, voted to Napoleon by the city of Paris after the Peace of Amiens: it stands between two marble columns, supporting antique busts. On the western side is an equestrian bas-relief of Louis Philippe. At the northern end are two fine statues of the Chancellors l'Hôpital and d'Aguesseau. On the western side of this gallery a door communicates with the royal gallery in the Chapel. The room consecrated to this purpose occupies the ground floor and the storey above: a gallery runs round three sides, and the orchestra is placed over the high altar, which stands at the northern end. It is quite plain, having the gallery and roof supported by Doric columns in stone and stucco. At the northern end of the *Galerie Louis Philippe* is the *Salle des Travées*, once the *Salle des Cent Suisses*. This leads to the *Theatre*, a long and elegant saloon, fitted up in an elliptical form, with two galleries and a parterre. It is now used as a banqueting-room. Some ante-rooms conduct to a staircase leading down between the chapel and the theatre to the Court near the Pavillon Marsan. All the apartments on the side of the Court open one into the other in a straight line, and the visitor standing at either end, and looking along them, will have a magnificent *coup d'œil* of the whole extent of the palace. The interior of the palace has been much embellished by the present King; the ceilings are all to be repaired and cleaned, the gilding restored and increased; and the Tuileries will probably assume a style of splendour which it never before

possessed. For permission to see the interior of the palace, application must be made to *M. Le Gouverneur du Palais des Tuileries*; but in general it may be said that it cannot be obtained, except when the King is at St. Cloud, Fontainebleau, or Eu.

**GARDEN OF THE TUILERIES.**—A street, called the *rue des Tuileries*, formerly passed between the palace and the garden; but in 1665, the celebrated Le Notre was entrusted by Louis XIV. with the care of laying out the garden, and it was then planted and arranged nearly in the same state in which it is seen at the present day. Two parallel terraces on the north and south run from the extreme pavilions of the palace; on the western side they approach each other, and, forming circular slopes, sink to the level of the garden. The total area so inclosed is about 67 acres; its length is 2,256 ft., and its width 900 ft. The terrace to the south is the more elevated and the wider of the two; it was formerly appropriated as the private walk of the royal family; from it the best view of the Seine and of the palace is to be obtained. That on the north is known as the *Terrasse des Feuillans*, so called from a convent that abutted against it before the Revolution. Near it was the manège, or riding-school, where the National Assembly held its sittings, and in those days it was decided to be national property. A handsome iron railing, with gilt spear-heads, separates it from the *rue de Rivoli*. The intermediate space of the garden between these terraces is laid out in the following manner. A broad avenue leads from the Pavillon de l'Horloge down to the western entrance of the garden, where it joins apparently the great road of the Champs Élysées, and seems to continue up to the Triumphal Arch at the Barrière de l'Étoile. Immediately in front of the palace two flower-gardens have been formed within the last few years, separated from the broad walk that intervenes between them and the rest of the garden by fossés, planted and edged with iron railings. These were intended to afford the royal family the means of walking without being incommoded by the crowd. A large portion of the garden then succeeds, laid out in the style of Louis XIV., which, though stiff, acquires an air of grandeur from the size of the parterres. Three circular basins, and numerous groups of statues, are interspersed throughout this part of the garden. To the west is the grove divided by the long avenue before mentioned: it is

filled with fine-grown chestnut trees, elms, and limes; it forms an impenetrable shade in summer, and by its dark and solid mass of foliage affords a bold contrast to the gayer beauties of the flower garden. West of the grove is a large circular basin of water, between the horse-shoe termination of the lateral terraces, and some smaller parterres. North of the grove and flower garden, between them and the *Terrasse des Feuillans*, is the *Allée des Orangers*, so called from a fine collection of orange trees placed here every summer. This alley with the adjoining terrace is the most fashionable promenade of Paris, both in summer and winter; during the sunny hours of the latter, and in the cool evenings of the former season, all the gayest of the gay world of the capital are to be found here; some seated on the chairs, which are let out at two sous a-piece, the major part walking and lounging with their friends. On Sunday afternoons, the crowd, though not so select, is much more numerous, and the orange alley frequently forms a compact mass, presenting every variety and colour of dress adopted for the moment by the fickle taste of the Parisians. The garden of the Tuileries is also the favourite rendezvous of children and elderly people of both sexes, the former of whom come there for exercise and air, the latter for repose and warmth. The parterres and wall of the northern terrace at the western end have a southern exposure, and, being completely sheltered on all sides, are the warmest part of the garden. Here children and old people swarm like bees on a sunny day; and to this spot has been given the appropriate name of *La Petite Provence*. At this western end of the garden is a wide entrance with iron gates. Before the Revolution a *pont-tournant*, or swing-bridge, which could be removed at pleasure, communicated over the fossé, which still exists, with the Place Louis XV. It was a spot famous in the Revolution. The terraces are here occupied by little bosquets, and the views from thence of the Champs Élysées, and of Passy, with the Place de la Concorde and the river, are very striking. There is a great deal of good sculpture in the garden of the Tuileries that deserves examination. The figures of Mercury and Fame, on winged horses, at the western entrance, are by Coysevox, and are spirited groups. Round the principal basin at this end of the garden are four groupes of Rivers, by Bourdon, Coustou, and Vandeve, all

of great merit. The grove contains many allegorical figures and copies from the antique, some of which are very beautiful. In the flower garden, at the corners of parterres surrounding the central basin, are large groupes representing subjects of Grecian fable, which produce a good effect, and are of the time of Louis XV. and Louis XVI. At the extremities of a wide transversal alley, intersected by this basin, there are, on the side next the Allée des Orangers, Theseus killing the Minotaur, by Sommariva, and Prometheus bound to the rock, by Pradier. On the side next the Seine are Alexander at the Granicus, by Devaismes, and the Soldier of Marathon, by Cortot. At each end of the Allée des Orangers are copies from the antique. Along the wide walk that intervenes between the flower garden and the palace garden there are, at the corner of parterres, statues of Spartacus and Cincinnatus, by Foyatier; a Phidias, by Pradier; a Labourer, and a Themistocles by Lemaire; and a Pericles, by Debay. Opposite to them are elegant and pleasing figures of Diana, Flora, Venus, and a Nymph, by Coustou and Coysevox, giving excellent examples of the style of the times of Louis XV. The palace garden contains some good bronzes from the antique; the two principal of which are the Knife-grinder, and the Venus Pudica, cast by Keller. Some fine vases in marble, two figures of a faun playing on the flute, and a huntsman with his dog, of the time of Louis XV., are worthy of notice. The running figures of Hippomenes and Atalanta have been often modelled. The terrace to the south has lately been adorned with a group in bronze of a Lion and a Serpent, by Barye. From the great size of this garden, the white marble of the statues produces a light and pleasing effect contrasted with the flowers or the foliage of the trees. Great care is taken in keeping the garden clean: persons in working habits or carrying any parcels, except books, are not allowed to enter it. The gardens are opened from 7 in the morning till dusk in winter, and till 9 in summer; and while the royal family are resident in the palace, bands of the different regiments play before the Pavillon de l'Horloge every afternoon. The gardens at the time of their closing are always cleared by beat of drum, and a company of soldiers.

The Court of the Tuileries on the east side of the palace was formed principally by Napoleon. It is separated from the

Place du Carrousel by a handsome iron railing, with gilt spear-heads, extending parallel to the whole length of the palace. There are three gateways opening from this court into the Place du Carrousel, the middle one of which corresponds to the central pavilion of the palace; the other two have their pillars surmounted by colossal figures of Victory, Peace, History, and France. A gateway under each of the lateral galleries communicates on the north with the rue de Rivoli, on the south with the Quai du Louvre. It was at the inner corner of the latter, that the assassin Alibaud posted himself on the 25th June 1836, when he fired on King Louis Philippe. Where the iron rails now stand, there were rows of small houses and sheds before the Revolution; and this circumstance materially facilitated the attack on the palace by the mob, on the 10th August 1792. Napoleon used to review his troops in this vast court; and the National Guards, and troops, who mount guard at the Tuileries, are inspected here every morning.

The PLACE DU CARROUSEL derives its name from a great tournament held here by Louis XIV. in 1662; but has only attained its present size of late years. All the houses now remaining on it between the Tuileries and the Louvre are to be taken down, when the northern gallery communicating between the two palaces is finished. The eastern part of it was occupied by numerous small streets and houses till very lately. Among them was in former times the hotel of the Duchess de Longueville, now occupied by the king's stables, for carriage-horses; and at the corner of the rue de Nicaise, where part of the northern gallery now stands, the infernal machine destined to kill Napoleon exploded in 1800. The principal object of interest now standing in this place is the

*Triumphal Arch*, erected by Napoleon in 1806, after the designs of Percier and Fontaine. Its height is 45 feet, length 60, and breadth 20. It is a copy of the arch of Septimius Severus at Rome, and consists of a central and two smaller lateral arches, each of which, unlike the original, are intersected by a transversal arch of equal height. Eight Corinthian columns of red Languedocian marble, with bases and capitals of bronze, support the entablature. Upon this is a low attic, crowned with a triumphal car and four bronze horses, modelled by Bosio from the famous Corinthian horses which were brought hither from the front of St. Mark's at



Venice, but were taken back by the Allies in 1815. An allegorical female figure stands in the car, and one on each side leads the horses. In front of the attic, over each column, stands a marble figure of a soldier of Napoleon's army, in the various uniforms of the different troops; and over each of the smaller archways is a marble bas-relief representing memorable events of the campaign of 1805. That over the right hand arch, looking from the Place du Carrousel, is the Victory of Austerlitz; that to the left, the Capitulation of Ulm. Over the transversal archway, on the south side, is the Peace of Presburg, and, on the north, the Entry into Vienna. Over the right hand archway, looking from the Tuileries, is the Interview of the Emperors; over the left, the Entry into Munich. All these sculptured compartments are of high finish, and by eminent French artists. During the Restoration, these bas-reliefs were removed, and subjects taken from the campaign of the Duke d'Angoulême in Spain, in 1823, were placed in their room. The former were, however, restored after the Revolution of 1830. This arch, which is far too small for the site on which it stands, and is lost, when compared with the buildings around it, is nevertheless one of the finest monuments of the capital. It cost 1,400,000 fr.

On the south of the Place du Carrousel, is the long gallery of the Louvre, which was built as far as the central archway by Henry IV. after the designs of Dupérac, and finished by Louis XIII. and Louis XIV. It forms part of a great plan conceived by the former of those monarchs, for the uniting of the Tuileries and the Louvre, which, with a similar gallery on the north, would then make an immense square, the whole of the buildings on the Place du Carrousel being removed. This was never carried any farther into effect than by the erection of this immense pile of building, until Napoleon resumed the original idea, and built nearly half of the northern gallery. The original scheme is now destined to receive a speedy accomplishment; the houses on the Carrousel are to be entirely removed, and the ground levelled; the northern gallery will be continued, and the ornamental parts of some portions of the southern gallery will be finished. The only deviation from the plan of Henry IV. will be the erecting of a third gallery parallel to the Tuileries, half-way between it and the Louvre, so as to make two courts out of the area formed by

the removal of the existing houses. The reason of this is the difficulty of harmonizing the central pavilions of the Louvre and the Tuileries, which do not face each other; an objection which might be obviated by the erection of an intermediate building without any great irregularity being perceived by the generality of observers. This plan may be expected to be carried into execution in a few years' time. The southern gallery of the Louvre consists of two storeys, the lower of which contains apartments belonging to the administration of the museums, the library, the service of the palace, etc., besides a large orangery for the preservation of the plants from the garden of the Tuileries, and guard-houses for the troops on duty at the palace. The upper storey is one immense gallery extending the whole length of the building, and containing the celebrated collection of pictures belonging to the royal museum. The external architecture is not uniform; the earlier part, as far as the central archway from the Louvre, partaking of some of the characteristics of the style of the Renaissance. A series of alternate circular and triangular pediments, filled with sculptured devices, and divided by pilasters of the Composite and Corinthian orders, is continued along the whole of its extent; and this, added to the great length of the building, gives it, when viewed from a distance, an imposing aspect, with a certain appearance of regularity. For the description of the interior of this gallery the reader is referred to that of the royal museums of the Louvre. The northern gallery contains the apartments of the Governor of the Tuileries; the head-quarters of the staff of the National Guards, barracks, etc.

At the eastern end of a street at present occupying part of the area of the Carrousel, is the western entrance of

**THE LOUVRE.**—A castle or royal residence existed on the site of this palace at an early period of the monarchy, and is said to have been used as a hunting-seat by Dagobert, the woods then extending all over the actual site of the northern part of Paris down to the water's edge. Nothing very positive, however, is known of it, and the etymology of its name has not been ascertained. Philip Augustus formed it into a stronghold, and used it as a kind of state prison, several of the refractory vassals of the crown having been confined in it. At that period it was immediately without the walls of Paris, but on their being extended, which took place be-

tween 1367 and 1383, it became inclosed within them. Charles V. made many additions to the old buildings; the Royal Library was kept there, and they served for the residence of various state officers, and the accommodation of foreign princes visiting Paris. Francis I. determined to erect a new and magnificent palace on the site of this old feudal castle, on account of the ruinous state into which it had fallen; and accordingly had the greater part of it demolished, while he began the present building in 1528. The southern half of the western side of the court, as it now exists, was erected by that monarch, after the designs of Pierre Lescot, and was intended to form one side of the court of the palace. His son Henry II. continued and extended this plan, completing the whole of the western side, now called the *Vieux Louvre*. The sculptures of this part were confided to the direction of Jean Goujon, and other great artists of the day. At this time, too, that part of the Louvre, which extends from the south west angle of this court to the quay, was erected. Henry IV. made some additions to this part of the building at the time of commencing the Long Gallery; and during the reign of Louis XIII. the central pavilion of the western side was added to the original erections of Lescot, by Lemercier, who built all the lower part of the northern front. Louis XIV., at the suggestion of Colbert, decided upon completing this palace, and a public competition of architects was proposed for the furnishing of designs for the new buildings. A physician, Claude Perrault, was the successful competitor, but, on some distrust of his abilities arising at court, Bernini, who constructed the circular porticos in front of St. Peter's at Rome, was sent for from Italy, and his plans were adopted in preference to those of Perrault. Louis XIV. laid the first stone of the eastern front, and the erections had already risen above the ground, when, on a new caprice arising, Bernini was honourably sent back to Italy loaded with presents and a pension, while Claude Perrault, to the honour of France and of Colbert, was allowed to carry his designs into execution in 1666. He built the eastern front, and that towards the river; but the palace was again discontinued by royal caprice, and all the architectural skill, with the treasure of the country, was devoted to the building of Versailles. During the remainder of the reign of Louis XIV., under Louis XV., Louis XVI., and

the earlier times of the Revolution, the greater part of the Louvre remained without a roof, the rooms were not formed, and the whole seemed to be destined to fall into ruin. Napoleon, however, resumed the works of Louis XIV., and under him the Louvre was finished, and the surrounding streets and places cleared. Its internal arrangements were principally made by Charles X., and it is to be hoped that, on the restoration of its rival, Versailles, the complete embellishment of this, the finest palace of France, will be definitively accomplished. Charles IX. inhabited the Louvre, and, as is well known, fired from thence on the victims of the St. Barthélemy. Henry III., Henry IV., and Louis XIII. also resided here, as well as the unfortunate Henrietta of England, widow of Charles I. Louis XV., during part of his minority, inhabited the Louvre; but since then it has been devoted to the reception of the various royal museums of the fine arts, and has occasionally been used for solemn purposes of state. Of late years it has also been rendered memorable for the attack of it by the people on the 28th and 29th July, 1830, and the defence by the Swiss guards. The persons who fell on that occasion are buried in front of the eastern façade and at the north-west corner of the palace, and a solemn service is annually performed at their common tomb. The eastern front of the Louvre is one of the finest pieces of architecture, not only of the time of Louis XIV., but of modern days. The grand colonnade is its striking feature, and is almost unique: it is composed of 28 coupled Corinthian columns, each couple standing rather far from the other. A wide gallery runs behind, and the wall of the palace is decorated with pilasters and windows. The effect of the light and shade caused by this arrangement constitutes its chief merit. The basement storey, pierced with lofty windows, affords an admirable contrast by its simplicity; and the projecting masses of the building in the centre, or at either end of the façade, fronted with pilasters, and containing windows of very large dimensions, complete the grand details of this side of the palace. The central mass of the building, forming the gateway, is crowned by a pediment, the sloping stones of which are each in a single piece, 52 feet in length and three in thickness. This pediment contains a bas-relief, executed by Lemot in 1811,; and over the grand door-way is another by Cartellier, of the same date. The gates themselves, made by order of

Napoleon, are of magnificently-worked bronze. To have a good idea of the extent and splendid effect of this front, the visitor must place himself on the quay, and even on the Pont Neuf.<sup>(1)</sup> The southern front, also the work of Claude Perrault, though not so bold, is still very fine. It is fronted with forty Corinthian pilasters, and, like the eastern, has a richly-adorned pediment over the central compartment. The northern front is plain, but has a bold and striking effect from the projection of its masses. It is so nearly approached by the opposite houses, that its effect can hardly be appreciated. Along the top of these three fronts there runs a rich balustrade, surmounting a bold cornice. The western front is in some respects similar to the northern, and, like it, offers a remarkable contrast to the gorgeous richness of the interior façades of the court. Of these the western side remains as it came from the hands of Lescot and Lemercier. The ground floor and the storey above it have served as the models for the corresponding storeys of the three other sides, and the court is so far uniform. The only difference consists in the third or upper storey, which on the western side is surmounted by a battlement of very elegant work, while on the three others an entablature and balustrade give to this storey a considerable addition of height. A range of circular arcades, separated by Corinthian pilasters, forms the ground floor; and under each arch is a lofty window, not filling the whole of the space made by the recess. A bold cornice and entablature crown this storey, and above rises the second, the plan of which consists of windows richly moulded, with alternately circular and triangular pediments; each window standing over an arcade, and separated from the adjoining one by a Composite pilaster. The upper storey of the western front has the windows very richly enchased with sculptured groups, trophies, etc: the capitals of the pilasters representing Greek models, but not of the three regular orders. This storey in the other sides of the court is the same as the second, but with Corinthian pilasters. In the centre of each side is a projecting compartment containing

(1) The dimensions of this front are as follows;—length 525 ft., height 85 ft., width of central compartment 88 ft., width of extreme compartments 75 ft., height of basement storey 35 ft., height of columns 10 diameters and a half, or 38 ft. nearly. The entablature is nearly 10 ft. high.

the principal gateway, and on each side of these are smaller projections over the other doorways of the building. These projecting parts on the western side, six in number, are richly ornamented with sculpture, in the pediments by which they are surmounted. Those of the southern half of this side are by Paolo Poncio, while the figures over the doorways are by Jean Goujon. The sculpture of the pediments of the northern half were however executed in 1810. The colossal cariatides that support the cornice of the dome, over the central gateway of this side, are by Sarrasin. In the other three sides the smaller projections of the third storey have their balustrades supported by columns detached from the wall, but have no pediments. The central gateways have each a pediment rising from the upper entablature, and containing sculpture by Lesueur, Ramey, and Coustou. The vestibules of each gateway are formed by two ranges of Corinthian columns, leaving a carriage-road in the centre and a corridor on each side. With the exception of that to the east they are all unfinished. Sentinels are posted at each of them. Perrault formed the designs of these three sides, which, however, were not completed in his time. The friezes are richly sculptured, and the capitals of the pilasters are all worked with great care. The length of each side is 408 feet: the whole forms a perfect square; and from the unusual quantity of decorative parts, of which the sides are composed, as well as from its magnificent proportions, it is beyond dispute the finest court existing in Europe; only one thing is wanting to complete the splendid effect which it produces, that the arcades of the ground floor should contain smaller mural spaces, and that these spaces should be entirely occupied by windows. The pavement of this court, the railing that surrounds it, and the other arrangements connected with the area, are unworthy of so sumptuous a palace, and convey the appearance of desolation which has unfortunately been a real attribute of this building almost ever since its erection. At the north-western extremity of the exterior will be perceived the walls of a projecting wing, begun but not yet completed. It is intended to correspond to that part which joins the Louvre to the Long Gallery; and will, when finished, communicate with the northern gallery, which is destined to be carried on to meet it. Some additions will also have to be made to the southern wing, which was never finished. A garden before

the southern front is called the Garden of the Infanta, from the Spanish Princess who came into France, in 1721, to marry Louis XV. There is also a small court formed by the projection of the unfinished wing at the commencement of the Long Gallery. It is surrounded by antique bas-reliefs, and contains a colossal granite Sphinx brought from Egypt. The side entrance to the museums is through this court.

*Interior.*—A considerable part of the interior of this palace is devoted to the reception of the museums for which it is so celebrated, and which constitute some of the principal and peculiar attractions of the capital of France. As the interior will only be visited by persons inspecting these invaluable collections, the description of the various apartments of the Louvre will be found following in the order in which a visitor of the museums will generally take them. They are known collectively by the name of *Musées Royaux*; but individually as follows: *Musée des Tableaux*; *Musée des Antiques*; *Musée Grec et Égyptien*; *Musée des Sculptures de la Renaissance*; *Musée des Dessins*; *Musée de la Marine*. (1)

(1) Foreigners are admitted to the two first of these Museums on merely exhibiting their passports and inscribing their names in a book at the Porter's Lodge, which is situated at the side entry, a little to the right of the grand entrance over which the title *Musée Royal* is inscribed in gold letters. To visit the other museums, written application for permission must be made to *M. Le Comte Forbin, Directeur des Musées Royaux*; and the letter must be left either at the Porter's Lodge, or sent, post paid, to 56, rue St. Lazare. Permission is most readily granted; no fees are demanded; but the persons in charge of the Museums, who are servants of the crown, are very civil and intelligent; and a small gratuity will be well bestowed on a first visit. The days of admission are every day except Monday and Saturday. Sunday is a public day, and the throng of all, but particularly the lower, orders of Paris is very great. The good behaviour and intelligent remarks of these spectators are worthy of observation. For permission to study in these museums, special application must be made to the Director. It was formerly open to every body, but the privilege having been grossly abused, a limitation has been put upon it. It must be added that of late years the annual exhibition of the works of modern artists takes place in the long gallery; the consequence of which is the closing of this collection from the 1st of February to the middle of June. Nothing can be more prejudicial to the advancement of art, and few things more annoy-

The *Musée des Tableaux* occupies part of the wing of the Louvre built under Henry II. and Charles IX., as well as the whole of the long gallery. It is approached either by the grand staircase, the entrance to which is in the southern wing of the western front of the Louvre, or by a side door. The former is open only on Sundays, and other occasions, when the public are admitted indiscriminately: the latter is open every day, when students and persons with particular permissions, or foreigners, are allowed access. The grand staircase, built after the designs of Fontaine, is one of the most splendid parts of the Louvre: the steps rise between two stone walls, surmounted at each end by lofty arches resting upon marble pillars. The roof and walls are painted, and ornamented with great richness: the columns of the Doric order are of Flemish marble, with white marble capitals, and are 22 in number. The staircase divides in the centre, under an arch, into two branches, one leading to the apartments surrounding the court, the other to the long gallery. Two divisions of the ceiling are thus made: on one, is the Revival of the Arts, by A. de Pujol, on the other, Minerva protecting the Arts, by Meynier. Some fine porphyry and marble vases stand at the head of the staircase. The first room of the Museum contains some of the earliest paintings of the middle ages. The next, called the *Grand Salon*, is one of the largest and best-lighted exhibition-rooms to be found any where. It contains either pictures of an immense size, or those which require and will bear a strong light. The long gallery is divided by projecting arcades supported by marble columns into many parts; some of which are lighted from the roof, others from side windows: it is 1332 feet in length, and 42 in width. The walls, being entirely covered with pictures, admit of no architectural decoration. A plain slab of red marble runs all round the gallery to the height of about three feet against the wall, and the pictures rest upon its upper line. The gallery is divided into three schools: the French, the Flemish and German, and the Italian. It contains 1406 pictures altogether: viz. French school, 373; Flemish and German, 540; Italian, 485; and copies, 8. None but the works of deceased masters ing to the connoisseur who visits Paris at that time of the year. The excellence of the modern exhibition cannot repay anybody for the deprivation of the study of the Old Masters.



are admitted into this collection. This collection was principally formed by Napoleon, when it was enriched with all the *chefs d'œuvre* of Europe. These were in great part taken away by the allies in 1815; but the collection, even as it now stands, is one of the finest in the world.(1)

The *Musée des Antiques* is entered by the vestibule at the bottom of the grand staircase, or by another communicating with the side staircase leading to the long gallery. The series of apartments on the ground floor, which extends from the principal entrance to the end next the river, formed the apartments of Anne of Austria in 1660; and retain nearly all the decoration bestowed upon them at the time of their first erection. The ceilings are adorned with sculptured compartments, as well as with some fine paintings; and a great profusion of marble columns and marble incrustations on the walls are to be seen throughout them. At the end next the river, and under part of the grand salon, is the *Salle de Diane*, so named from a celebrated antique contained in it. On the eastern side of the vestibule, at the foot of the grand staircase, another suite of apartments leads off to the east, and forms part of the general floor of the southern side of the court of the Louvre. This, like the other suite, consists of numerous apartments, but forms two parallel series divided from each other by a strong partition wall. This wall and the darker gallery on the northern side of it were part of the old pile of the Louvre as it existed in the time of Charles V., from 1364 to 1380, and when it was inhabited by his consort, Jeanne de Bourbon. Catherine de Medicis had these apartments richly adorned by Rosso, Primaticcio, Paolo Poncio, and other celebrated artists of that period. It is now divided into several compartments, as well as that on the southern side of the partition wall, which are called after the principal statues that are placed in them. The marble decorations of the floors and walls are here exceedingly sumptuous. With this suite communicates the *Salle des Cariatides*, a splendid hall, occupying the whole ground floor of the southern half of the Vieux Louvre. It derives its name from four colossal caria-

(1) There being very excellent catalogues published, at a low price, of the *Musée des Tableaux* and of the *Musée des Antiques*, which are procured on the spot, all mention of the contents of these collections would be as superfluous here, as it is, from the space it would necessarily occupy, totally impossible.

## FIRST ARRONDISSEMENT.

by Jean Goujon, supporting a tribune at the northern of this apartment; they are of excellent execution, and reckoned to be among the *chefs d'œuvre* of that master. Above this tribune is a bas-relief, by Benvenuto Cellini, originally sculptured for a fountain at Fontainebleau. This great collection of antiques dates from 1797, and in 1803 was opened to the public under the title of the *Musée Napoléon*; it then contained, like the gallery of Paintings, all the richest spoils of Italy, which however were restored to their original owners in 1815 by the allies. The present collection consists of about 235 statues, animals, etc.; 230 busts and heads; 212 bas-reliefs; and 233 vases, candelabra, altars, etc.; making in all 1,116 objects.

The *Musée Grec et Égyptien* occupies the first floor of the southern side of the court; and was placed here under the auspices of Charles X. It is approached by the grand staircase; and the first room, into which the visitor enters, is circular, containing a magnificent mosaic pavement, in the centre of which is placed a large marble vase on a pedestal, copied from the antique. Round this apartment are ranged marble busts of some of the greatest sculptors and painters of France. On the right hand is the entrance to the *Galerie d'Apollon*, which extends over part of the rooms below, once occupied by Anne of Austria. It remains in the same state of decoration as in the time of that Princess, but the roof has long been under repair and the gallery is not shown to strangers. It formerly contained the *Musée des Dessins*. Two gates of carved steel of the time of Henry II. close the entrance to this gallery, and will arrest the visitor's attention. From the circular ante-room the visitor enters a small room containing some valuable cups, vases, jewels, porcelaine, and other precious objects of the middle ages, belonging to the crown. Among them is a remarkable Arabian vase given to St. Louis during the crusades; the looking-glass and other articles of the toilette belonging to Mary de Medicis, and given her by the Republic of Venice. A larger room of magnificent proportions occurs immediately after this, containing some paintings of great size. From this apartment a door leads into the series of rooms forming the Greek and Egyptian Museum. These, though extending along the whole length of this side of the court, occupy only half of the space, being divided from a similar range of apartments looking on to the river, and

thus forming a double suite. The first of the rooms into which the visitor enters, commences the series of antiquities found in ancient Etruria and the south of Italy, as well as in Greece. The collection occupies three rooms, and is one of the largest and choicest in the world. It is highly to be regretted that no catalogue has yet been published of it, though it was begun several years ago. The visitor's attention can only be directed to the unusual size of a great number of the vases, particularly those which stand on a marble table in the second room, and to the fine state of preservation in which most of them remain. The riches and elegance of *Herculaneum* and *Pompeii* are to be found here; and most of the utensils of domestic life will be perceived in these cases. A collection of glass vases, another of bronze instruments, and another of cameos and gems, will not escape the visitor's attention. The rooms in which these treasures are contained, though not large, have been finished and arranged with great magnificence and taste. Their ceilings are all painted by the first artists of the day, and the other decorations of the walls and floors are equally sumptuous. The ceiling of the first room represents the apotheosis of Homer, by Ingres; that of the second, Vesuvius receiving from Jupiter fire to consume *Herculaneum*, *Pompeii*, and *Stabia*, by Heim; the third contains a picture by Meynier, of the Nymphs of *Parthenope*, or *Naples*, carrying from their shores their household gods, and led by the goddess of the fine arts to the banks of the *Seine*. Compartments on the walls surround all these pictures, filled with subjects related to them, and are painted either in *grisaille*, or in imitation of the pictures of *Pompeii*. A fourth room is devoted to some more of the porcelaine of the earliest masters, belonging to the crown, and contains, besides some agates, some ecclesiastical ornaments, and other curious articles also crown property. The ceiling, by Picot, represents *Cybele*, the *Magna Mater*, protecting *Stabia*, *Herculaneum*, *Pompeii*, and *Retina*, from the fires of *Vesuvius*. A hall next is entered, which stands in the middle of the building. The roof is supported by white marble columns, with gilded capitals and bases; the floor contains a fine mosaic; and the ceiling, in three compartments, is adorned with paintings by Gros. The next four rooms contain the Egyptian antiquities; most of which are the fruits of the French researches in Italy, and many presented by later travellers. For the objects of

domestic life, and for all minuter articles, this is perhaps the most complete collection in existence. No catalogue is published, and the visitor is forced to inspect the treasures of the different cases, aided only by his own conjectures. Valuable and exceedingly scarce Egyptian vases, mummies of birds and animals, and some MSS. in fine preservation will be perceived; paintings and palettes, on which the colour still remains, will be found. Seeds of various kinds, and even fragments of bread, found in the tombs of Egypt, are preserved here. Cloth of various kinds, brooms, musical instruments, walking-sticks, and a crutch shed with iron, all of the ancient days of Egypt, find a place in this most interesting collection. The same gorgeous decorations of the ceilings and the walls are continued throughout these rooms; the ceiling of the first is occupied by an allegorical painting of Study and Genius aiding Greece in the discovery of Egypt, by Picot; the second has the ceiling filled with a painting by Abel de Pujol, the subject of which is Egypt saved by Joseph. In the 3rd room is the best painting of the whole, by Horace Vernet, who has represented Pope Julius II. giving orders for the building of the Vatican and St. Peter's to Bramante, Michael Angelo, and Raphael. The 4th room, smaller than the others, has the Genius of France encouraging the arts, by Fragonard. Compartments in *grisaille*, and other styles, accompany each of these ceilings. The visitor will be struck both with the splendour of the rooms, that are allotted to this museum, and the extraordinary rarity and beauty of the objects of which this invaluable collection is composed.

The rooms behind the *Musée Grec et Égyptien* are filled with collections of furniture, and objects of various kinds belonging to the middle ages, and to the days of Francis I., Catherine de Médicis, and Louis XIV. This collection is rarely shown to strangers, probably on account of its not being considered sufficiently complete; and, to see it, a special permission will be required. The ceilings of all the rooms of which it is composed are painted with the same magnificence as those of the parallel apartments; and, if they are taken by the visitor in an inverse order, beginning from the east, their subjects will be found to be as follows. In the first room is the presentation of Poussin by Cardinal Richelieu to Louis XIII., by Alaux. The second contains the battle of Ivry, by Steuben; and the third, Puget presenting his groupe of *Mlle*

of *Crotone*, now in the Louvre, to Louis XIV. at Versailles, by Deveria; besides some paintings representing some of the principal events connected with the arts of the reign of Louis XIV. The fourth room has Francis I., accompanied by his court, receiving the paintings brought by Primaticcio from Italy, executed by Fragonard. The fifth is adorned with an allegorical representation of the revival of the arts in France, and with eight paintings of historical events, from the time of Charles VIII. to the death of Henry II.; these are the productions of Heim. The ceiling of the sixth, by Fragonard, contains Francis I. knighted by the Chevalier Bayard; that of the seventh, Charlemagne receiving manuscripts from Alcuin; the eighth room has its ceiling painted by Drolling: Louis XII. proclaimed father of the people at the states general of Tours in 1506; and in the ninth is the expedition to Egypt under the orders of Napoleon, by L. Coignet. In all these rooms, there are compartments painted in *grisaille*, or other methods, containing subjects relating to the principal ones of the ceilings. Some rooms on the ground floor of this side of the court are given up to artists and students who form models from the antique, and others contain some of the larger Egyptian antiquities, not commonly shown to visitors.

The *Musée des Dessins* is arranged in the rooms on the first floor of the *Vieux Louvre*, or western side of the palace, but is not yet completed, and the public consequently are not admitted. These rooms were formerly the only ones of the palace reserved for state purposes, and under Charles X. were used for the reception of the Chambers before the opening of the legislative session. The room at the northern end of this side, called the *Antechamber*, has a richly-decorated ceiling representing History recording the events of the battle of Bouvines; it is surrounded by allegorical figures by Gassies. The next apartment towards the south is the *Grande Salle du Conseil*, the ceiling of which, of vast dimensions, is painted with an allegorical representation of France receiving the charter from the hands of Louis XVIII, amidst the most distinguished of her kings and legists. This splendid composition is surrounded by eight historical paintings in *grisaille*; the whole is the production of Blondel. The third room is known by the name of the *Salle du Comité du Contentieux*; the ceiling, by Drolling, represents Law descending upon the earth. The fourth is called the *Salle des Conférences*; the subject of the

ceiling, painted by Mauzaisse, is Divine Wisdom giving laws to kings and legislators. Over all the doors of these splendid apartments are various allegorical paintings, and the walls were formerly adorned with paintings by the best living artists: these are now removed to make room for the contents of the museum, on the opening of which it will probably be found that the names above given to the apartments have been changed.

The *Musée des Sculptures de la Renaissance* is placed in the halls on the ground floor of the northern half of the Vieux Louvre, and is entered by the vestibule of the western front. It is arranged in five apartments or halls, all built of solid stone and floored with the most precious marbles; the walls are plain, but the mouldings and cornices are richly decorated. Here are placed many of the *chefs d'œuvre* of the most celebrated sculptors of France, or who were attracted to France by the munificence of the sovereigns: among them will be found the productions of Jean Cousin, Jean Goujon, Paolo Poncio, Germain Pilon, Desjardins, Coysevox, Girardon, Puget, with two magnificent works of Michael Angelo and Canova. No description need be entered into of this most remarkable and most interesting collection. A very instructive catalogue is published, and is to be procured on the spot.

The *Musée de la Marine* has been placed in the rooms of the first floor of the northern side of the court, which in themselves are not large, and are devoid of ornament. The collection which they contain is exceedingly interesting. The present entrance to this museum is by the same door that leads to the Musée Égyptien, and the visitor has to traverse that suite of apartments, and afterwards the external gallery formed by the colonnade of the eastern façade to arrive at the Musée de la Marine. The first room to the east contains a collection of arms, canoes, dresses, and other objects from the islands of the Southern Ocean and from America; but this apartment is principally interesting for the relics of the ship of M. de la Pérouse, discovered and brought to France by Capt. Dillon, and which were placed here by order of Charles X. The next is filled with models of cannon, and some ancient fire-arms used at sea. The third room has very finely-finished models of all the various descriptions of vessels used in the French navy. The fourth room is filled with nautical and scientific instruments. The fifth room has models of Cherbourg and other places, besides some of curious foreign vessels,

etc. In the sixth room are models of dock-yards, machines, bridges, arsenals, etc. There are other rooms about to be added to this museum, the contents of which are not arranged: there is not as yet any catalogue published. All the objects are well arranged in glass cases, and the walls are covered, where the space will admit, with some excellent views of the ports of France by the elder Vernet, and by some fine drawings by the brothers Ozanne. A series of busts of the principal naval commanders of France, in white marble, is extended throughout the rooms. The remainder of the first floor of this side is used, partly as an occasional exhibition-room, and is partly occupied by the governor of the palace. The ground floor is filled by various offices.

The eastern side of the Louvre, though, in its internal as well as external arrangements, by far the finest of the four, is not yet appropriated to any definitive purpose. On the ground floor are two magnificent galleries or halls, each filling the length of nearly one half of the side of the palace. These are empty, or partly filled with plaster casts from the *Musée des Antiques*; that to the South, sometimes called the *Galerie de Henri IV.*, is annually used as an exhibition-room for modern sculpture. It was formerly adorned with several busts and statues of the great men of France, but these are now removed; at the extremes of this side of the palace, and leading from each of these galleries, are grand staircases rising to the first floor, and opening on to the colonnade. The vaulting of the roof above these staircases is built in stone richly ornamented, and supported by lofty Corinthian columns; they are remarkable for their size and their light appearance. The rooms on the first floor of this side are not yet finished, and now serve as workshops for the service of the museums. The whole of the third storey, round the four sides, is either uninhabited or devoted to very subordinate purposes. The visitor of this wonderful palace will be struck not less with its apparent desolation, than with its great magnificence: there is ample room in it to lodge a sovereign with a large and brilliant court, or to form the greatest assemblage of museums that were ever concentrated in one spot.

From the Louvre, the visitor will proceed, by the gateway on the northern side, into the rue St. Honoré; and, turning to the left, will arrive at

THE PALAIS ROYAL.—Where this palace stands was a house,

erected in the time of Charles VI., situated without the city walls; this was purchased by the Cardinal de Richelieu, who built on its site a splendid residence, which assumed the name of the *Palais Cardinal*. It was begun by Lemercler in 1629, and occupied the place where had previously stood the *Hôtels de Rambouillet* and de *Mercœur*; successive additions were made to it, and it was finished in 1636. Several courts were included in this palace: the eastern wing of the first contained a theatre capable of accommodating 3000 spectators; the western was occupied by a magnificent gallery, the ceiling of which, painted by Philippe de Champagne, represented the principal events of the cardinal's life. A similar gallery was also formed on the western side of the second court, and was adorned with portraits of the great men of France by Philippe de Champagne, Vouet, etc. The walls of the arcades of this court were ornamented with ships' prows, anchors, etc., carved in stone, in allusion to the office of grand master of navigation, held by the cardinal. Within the palace, there was also a second theatre, calculated for only 500 persons. The chapel was fitted up with extraordinary magnificence, and some large gardens were formed at the back of the palace. They occupied a parallelogram of 1900 feet by 432, and extended over the sites of the present *Rues de Valois, de Montpensier, and de Beaujolais*. Their principal ornament was a large alley of chestnut trees, reared at an expense of 300,000 fr., the branches having been all trained by iron bands. The original plan of the cardinal was to have erected houses all round the garden, with three grand entrances; but the splendour of the minister's establishment is said to have excited the jealousy of the king; and, shortly before his death in 1642, the cardinal made a present of it to Louis XIII., confirming the gift by his will. On the death of Richelieu, the king removed into this palace, which from that period has retained its present appellation. On the king dying in 1643, Anne of Austria, with the young king Louis, XIV., made this her residence, and remained here during the turbulent times of the *Fronde*. At this period, the grand gallery to the west was converted into apartments for the king's brother, to whom, after the king had ceased to reside in it, he presented it for his life. About this time, the *Palais Royal* was considerably enlarged: the *Hôtel de Brion*, at the corner of the *rue de Richelieu*, was added to it, and a grand gallery



was erected on that side by Mansard. In 1692, the palace was ceded by Louis XIV. to Philippe, Duke of Orleans, his nephew, on his marriage with Marie-Françoise de Bourbon, Mademoiselle de Blois. The Regent Duke of Orleans, on coming into possession of this property, placed in the grand gallery the valuable collection of pictures which he had purchased in various parts of Europe, and which, after becoming celebrated as the Orleans gallery, was sold at the time of the Revolution, when the greater part of its treasures passed into England. Here, too, had previously been arranged, in the time of Louis XIV., the collection of medals and engraved gems, equally well known with the pictures; and which, at the Revolution, was purchased by the Empress of Russia. The orgies carried on in this palace by the regent have been sufficiently commemorated in the memoirs of the time: after a cessation under his successor, they were to a certain extent resumed by the Duke of Orleans, better known by the name of *Égalité*. In 1763, the theatre, built by the cardinal, was destroyed by fire; and, on this occasion, the entire front of the palace with its two wings was rebuilt, after the designs of Moreau, and finished as it now stands. The debts of the duke having acquired such an extension that he was meditating on declaring himself insolvent, he determined, by the advice of the brother of Mme. de Genlis, to erect buildings for shops, and places of amusement, in the garden of the palace, and to dispose of them to individuals. These were begun in 1781, after the designs of the architect Louis, notwithstanding the clamours of the neighbours, who were thereby deprived of the view of the garden; the trees were all cut down, and the houses and arcades, as they are now seen, finished in 1786. The plan succeeded to the duke's wishes; and, during the early part of the Revolution, the garden, which had been replanted, became the rendezvous of all the politicians of the day: it was here, too, that the tricoloured cockade was first adopted, and that many of the leading measures of the popular party were decided on. After the execution of the duke in 1793, his palace was consecrated, and was converted into sale-rooms, ball-rooms, cafés, etc. In 1795, a military commission was established in it, and a spacious hall was afterwards fitted up for the Tribunat, the president and the two quaestors having apartments in it. It was then called *Palais du Tribunat*, but reassumed its original title under Napoleon. In 1814, the Duke of Orleans, his

present Majesty, returned to it, and with the exception of the interval of the hundred days, resided in it till 1831, making some additions and improvements in various parts of the structure, and fitting up the whole anew. A great part of the houses surrounding the garden had been alienated during the Revolution, but part still belong to the king; and every opportunity is taken of purchasing all those that are offered for sale, and of adding them to the domain. The palace, at present, consists of a court, entered from the rue St. Honoré, by a Doric arcade and gateway. On the northern side is the principal building, and on the eastern and western, two wings projecting towards the street. The central compartment of the northern side is three storeys in height, surmounted by a circular pediment: the other sides of the court have only two storeys; and a regular gradation of the Doric, Ionic, and Corinthian orders is observed throughout. An archway and vestibule lead through the central building to the second court. Here the façade, forming the southern side, is longer; it has two projecting masses adorned with fluted Ionic columns, on the entablature supported by which are stone statues of allegorical personages. The whole is surmounted by an attic. On the first floor is a fine range of windows belonging to the state apartments, and on the eastern and western sides of the court are wings skirted by galleries underneath. The gallery on the east still retains the naval ornaments of the time of Cardinal de Richelieu. The northern side of this court is formed by a Doric colonnade, inclosing a gallery of shops, between which is a wide and lofty passage paved with marble and roofed with an arch of glass: on the roofs of this splendid gallery, a double terrace is formed, lined with flowers and vases, and serving as a promenade to the inhabitants of the palace. West of the first court, another smaller one occurs, having galleries of the palace extending over the colonnades below, which are occupied by shops. The houses immediately adjoining this part of the palace, and forming the corner of the rues Richelieu and St. Honoré, belong to the estate of the Palais Royal, and contain the stables, and numerous suites of apartments for domestics. The Théâtre Français is also an appendage of the palace, having been formerly the private property of the Dukes of Orleans. A door from the palace still communicates with the royal box. (See *Theatres*, etc.)

*Interior.*—On the right of the archway under the building

on the northern side of the first court is part of the long vestibule, which leads to the grand staircase. The designs of this staircase were given by Desorgues; it rises under a lofty dome, divides itself into two flights, and is defended by a railing in carved iron, of masterly execution, by Corbin. The visitor first enters the ante-chamber; then the *Salle des Aides-de-Camp*; and then the *Salle de Réception*. These rooms, though not very large, are filled with splendid furniture, and contain some excellent paintings by the best French artists of the day, Gudin, Blondell, Horace Vernet, etc., as well as some older portraits of the royal family. From the last-named room a door leads into a suite of three apartments looking into the second court. In the first of these salons, are some remarkable pictures representing the events of the king's life, from the time when he taught geography in a school in Switzerland, to his return to Paris at the Restoration. The next is the *Salle du Trône*, and was used as such by his present Majesty after the revolution of July. The furniture and draperies of this room and of the throne are of crimson velvet. A smaller room leads to a splendid gallery extending along the western sides of the second and the smaller courts. The columns are in white stucco, with gilt capitals and bases. The panels of the side of the gallery opposite the windows are occupied with a series of pictures, by celebrated artists of the day, representing historical scenes connected with the Palais Royal, from the giving of it by Richelieu to Louis XIII., down to the offer of the throne of Belgium to the Duke de Nemours. This gallery was formed by the present king before 1830. From the *Salle de Réception* a suite of apartments opens into the western wing of the first court; among them is the dressing-room, filled with pictures; and beyond this the study, containing a fine collection of family portraits. Besides these there are the royal bed-room, the library, and the council-chamber, which are not shown to strangers. The ante-chamber of the state apartments is a large saloon on the south side of the second court, and leads to the suite that occupies the eastern wing of the same court. Of these the *Salle de Société* is an elegant room lighted by four windows, and leading into the *Galerie Dorée*. This is 63 feet long by 33 broad, and has eight windows towards the second court; the opposite panels are filled with mirrors, and are divided, as well as the windows, by ranges of Corin-

thian columns. The decorations of this elegant gallery are in white and gold, and are of the time of Louis XV. The *Salon Bleu* is the last of this suite. The dining-room is an oval apartment looking to the rue de Valois, and communicating with it by a private staircase. In nearly all these apartments there are a great number of valuable and ornamental objects in porcelaine, clocks, etc. The palace is now not inhabited by the royal family, but serves for the accommodation of foreign princes during their stay in Paris. Permission to visit the interior of this palace is to be obtained by written application to *M. l'Intendant de la Liste Civile*, 9, Place Vendôme. The day of admission is Sunday.

The GARDEN AND GALLERIES OF THE PALAIS ROYAL.—This garden forms a parallelogram of 700 feet by 300; it is planted with rows of lime trees in the direction of its greatest length, and two oblong flower gardens are similarly placed in the middle, separated from each other by a circular basin of water, with a fine jet-d'eau. The garden was thus arranged, at the expense of the proprietors of the surrounding houses in 1799: it now belongs entirely to the crown. The flower gardens contain bronze copies of the *Diane à la Biche* of the Louvre, and the *Apollo Belvedere*. In that to the north, are two modern statues in white marble, one of a young man entering a bath, by d'Espercieux; the other of a boy struggling with a goat, by Lemoine. In the garden to the south, are Ulysses on the sea-shore, by Bra; and Eurydice stung by the snake; the latter, an exquisite piece of sculpture, is by Nanteuil. Within the circuit of the garden are four pavilions, occupied by persons who let out journals to read at 1 sou each; and round them are to be found at all hours of the day politicians of every caste and rank. The gains of the proprietors of these pavilions are very considerable. Under the rows of lime trees, which are kept carefully clipped and trimmed so as to form shady walks, are placed thickly-set rows of chairs. These in the cool of the evening, during the summer, are occupied by hundreds of loungers; and so great a trade is carried on, that the privilege of letting out chairs and supplying the loungers of the garden with refreshments is held of the crown at an annual rent of 30,000 fr., or £1,200. The houses that surround the garden are all uniform, and consist of two storeys and an attic, standing upon arcades, divided from each other by fluted Corinthian pilas-

ters, which rise up to the cornice above the second storey. Under the arcades a broad gallery extends all round the garden, and the ground-floor, with the entresol above, forms a shop. These are for the most part occupied by dealers in jewellery, watches, and objects for the toilette, the writing-table, etc. There are also a great number of cafés and restaurants, tailors, shoemakers, milliners, money-changers, etc. These shops are some of the most elegant in Paris, or at least have the objects they contain arranged with great taste and effect in their windows; and, from being mostly devoted to the sale of articles of luxury, the brilliant effect they produce is very remarkable. On the first floor are a great number of restaurants, and there are still remaining some of the gambling-houses which formerly rendered this place so infamous. The legislature having voted their suppression, any description of such haunts of profligacy may be very well omitted. The storeys above are occupied by individuals of various professions. The most striking of the galleries is that to the south, called the *Galerie d'Orléans*, from its having been erected by the present king in 1830. It has the appearance of an oriental gallery of glass, the sides being entirely occupied by the windows of shops, and the intermediate panels being fronted with mirrors. Its dimensions are 300 feet by 40. Under the arcades, at the corner of the Théâtre Français, is the famous Chevet's, a magazine of *comestibles*, celebrated throughout Europe. In the western gallery is the café de Foy, and at the northern end are the three restaurants, Very, Véfour, les Trois Frères Provençaux, and the Café de la Rotonde; all of these establishments are unique in their kind. The watchmakers and jewellers will not fail to attract the attention of the visitor on his first entering this immense bazaar. It will be interesting to know that the rent of a shop occupying the width of one arcade, with a cellar below, and the entresol above, is generally 3,000 fr. per annum, and, in the *Galerie d'Orléans*, even 4,000 fr. The double and triple shops pay in proportion. The best time for seeing the garden and arcades is in the evening, when they are brilliantly illuminated with gas, and when a continual tide of loungers fills them in every part. The Palais Royal has been called, not without some reason, the capital of Paris; and it is certainly entered, both by inhabitants and by strangers, more frequently than any other spot of equal dimensions in the

city. There are many persons who pass not only days, but years, in ceaselessly sauntering through it, and who are to be found in it at all hours of the day and at all seasons of the year. (1) It is the perpetual rendezvous of all that is idle and all that is worthless of the male sex in the capital. Improper characters of the other sex have of late years been excluded, and a strict guard is kept up both at the avenues and in the arcades at all hours, but it is increased during the evening. The visitor should be particularly on his guard against mock auctions that are sometimes got up in the shops here, and should never lend an ear to any pretended dealers in jewellery, flowers, etc., who may accost him in the arcades. The shops are generally held by respectable people, but it is necessary to offer less than is demanded; a remark that unfortunately holds good for the rest of Paris. At the north-western end is the small *Théâtre du Palais Royal* (see Theatres).

In front of the Palais Royal is a large *Place*, called by the same name. On the southern side of it is a *Château d'Eau*, or reservoir of water for supplying the fountains in the neighbourhood, which was erected in 1719, by de Cotte. Its front, 126 feet in length, is adorned with Doric columns, and consists of a central compartment, crowned with a pediment, and two pavilions. The statues are by Coustou; it bears the following inscription; *Quot et quantos effundit in usus!*

In the rue St. Thomas du Louvre, leading from this place to that of the Carrousel, is the *Théâtre de Vaudeville*, (see Theatres, etc.,) a plain building, which is shortly to be removed.

In the same street, at the corner of the Place du Carrousel, formerly stood the celebrated *Hôtel de Longueville*, the residence of the Dukes de Longueville et Elbœuf, where the intrigues of the Fronde were formed during the minority of Louis XIV. A part of it is now occupied by the king's stables, in which the carriage-horses are kept. These stables are entered by a large rustic arch from the rue St. Thomas du Louvre; they contain stalls for 160 horses, and are worthy of

(1) Among them the stranger may often remark a man with a long beard, named Duclos, whose memoirs have been published. He began walking in the Palais Royal in 1829, to annoy M. de Peyronnet, then one of the ministers; he has walked there ever since, when not in prison; and he walks there still. He is not in want, having 1,200 fr. a-year; but is beset with an unfortunate monomania. He is not the only *habitué* of the Palais Royal.

inspection. They may be visited any day from 12 to 4, by application at the porter's lodge.

At the corner of the rues St. Honoré and de Rohan, are the houses where some soldiers of the Garde Royale made a desperate resistance in the Revolution of 1830. They had formed an idea that no quarter would be given, and they defended themselves till they were nearly all killed. Marks of the bullets are to be seen on the façade of the Palais Royal, and on the fronts of all the neighbouring houses.

The visitor will follow the rue de Rivoli, which was begun by Napoleon, and crosses over the site of the convent des Feuillans, and the Manège, so celebrated in the Revolution. It has been since completed at various intervals. The houses are among the most commodious in Paris, and are almost entirely occupied by foreigners, or by hotel-keepers. The only fault of this fine street and of its splendid arcades, is its too rigid uniformity. At No. 18 is the Dépôt of Porcelaine from the Royal Manufactory at Sèvres. It is highly interesting and worthy of a visit, especially from those who cannot go to Sèvres: all the objects exhibited are for sale. Here also is a gratuitous school of painting on porcelain and glass. On turning into the rue de Castiglione, the visitor will perceive the

**PLACE VENDÔME.**—This place, formed upon the site of an Hotel belonging to the Duke de Vendôme, son of Henry IV. and Gabrielle d'Estrées, was originally begun by Louis XIV., who, at the suggestion of Louvois in 1685, purchased and demolished the Hotel with the intention of erecting, round a public place, edifices for the Royal Library, the Mint, the extraordinary Ambassadors, etc. On the death of Louvois the execution of this project, already in a state of forwardness, was abandoned, and the property, some years after, was ceded to the city of Paris, with a stipulation for the erection of a new place upon the site. Mansard, who furnished the first plans to Louvois, was charged with the preparation of the second: and the buildings, as they now stand, were begun, according to his designs, in 1699, and finished by the financier Law. The form of the place is an elongated octagon, the four smaller sides of which are of equal length; while the longer and opposite pairs are 450 and 420 feet respectively. Two wide streets, terminated, one by the rue de la Paix, the other by the rue de Castiglione, intersect its northern and southern sides, forming the only entrances to the place. The

buildings that surround it are uniform ; their fronts consist of a rustic basement, surmounted by upper storeys decorated with Corinthian pilasters, and high roofs pierced with richly-ornamented lucarne windows. The middle of each side presents a projecting part crowned with a pediment which is supported by Corinthian columns. This place was first called the *Place des Conquêtes*, then the *Place Louis le Grand*, and afterwards the *Place Vendôme*. Several of the houses are occupied by public functionaries ; the rest are Hotels, or the residences of noble families. Reviews and military ceremonies are often held in this place. In the middle formerly stood a colossal equestrian statue of Louis XIV. in bronze, by Girardin and Keller, which was demolished on the 10th of August, 1792 : but the bronze figures that ornamented its base were preserved, and are still to be seen in the *Musée des Sculptures de la Renaissance* of the Louvre. The mutilated pedestal remained till 1806, when it was replaced by the triumphal pillar erected by Napoleon in commemoration of the success of his arms in the German Campaign of 1805. This column is an imitation of the pillar of Trajan at Rome, of which it preserves the proportions on a scale larger by a twelfth. Its total elevation is 130 feet, and the diameter of the shaft is 12 feet. The pedestal is 21 feet in height, and from 17 to 20 in breadth. The pedestal and shaft are built of stone, and covered with bas-reliefs, in bronze (representing the various victories of the French army), composed of 1,200 pieces of cannon taken from the Russian and Austrian armies. The bronze employed in this monument was about 360,000 pounds weight. The column is of the Tuscan order. The bas-reliefs of the pedestal represent the uniforms, armour, and weapons of the conquered troops. Above the pedestal are garlands of oak, supported at the four angles by eagles, in bronze, each weighing 500 pounds. The double door, of massive bronze, is decorated with crowns of oak, surmounted by an eagle of the highest finish ; above is a bas-relief representing two figures of Fame supporting a tablet, upon which is the following inscription—

Napoleo Imp. Aug.  
Monumentum belli Germanici  
Anno MDCCCV.

Trimestri spatio, ductu suo, profligati, ex ære capto,  
Gloria exercitus maximi dicavit.



The bas-reliefs of the shaft pursue a spiral direction from the base to the capital, and display, in chronological order, the principal actions of the campaign, from the departure of the troops from Boulogne to the battle of Austerlitz. The figures are three feet high; their number is said to be 2,000, and the length of the spiral band 840 feet. A *cordon* or band, ascending in the same direction as the bas-reliefs, divides them, and bears inscriptions of the actions which they represent. The designs were furnished by Bergeret, and executed by 31 sculptors, including Mademoiselle Charpentier. Above the capital is a gallery, which is approached by a winding staircase of 176 steps. Upon the capital is this inscription :—

Monument élevé à la gloire de la grande armée,  
Par Napoléon le Grand,  
Commencé le xxv août, 1806, terminé le xv août, 1810,  
Sous la direction  
de D. V. Denon,  
MM. J. B. Lepère et L. Gondoin, architectes.

The capital is surmounted by an acroterium, upon which was originally placed a statute of Napoleon in the heroic costume. This was destroyed in 1814, and melted down to form part of the horse of Henry IV., now on the Pont Neuf. During the Restoration it was replaced by a fleur de lis and a flag-staff; but on the 1st of May 1833, the present statue of Napoleon was fixed with great ceremony upon the summit. It is 11 feet high, habited in the favorite costume of the Emperor, and was modelled by Seurre. This sumptuous monument stands upon a plain plinth of polished granite, surrounded by an iron railing; and from its vast size and happy position produces a grand effect, when seen from the Boulevard or the gardens of the Tuileries, although on account of the imperfect manner in which the bronze was made, its colour is reckoned to be defective. The architects Gondoin and Lepère presided at the execution of all the parts, under the direction of the celebrated Denon; and the total cost of its erection was 1,500,000 francs. The view of Paris and the environs from the gallery of the column is delightful; and permission to ascend it may be obtained from the guardian, an old soldier of Napoleon's, who expects a small gratuity, and furnishes the visitor with a lantern, which, from the total darkness of the interior, is almost indispensable. The hours of admission are

from 10 to 6 in the summer, and from 12 to 4 in the winter.

On leaving the Place Vendôme, and returning into the rue St. Honoré, the visitor will find

THE FONTAINE DES CAPUCINS, at the corner of the rue Castiglione, erected in 1671, and rebuilt in 1718. It is only remarkable for the inscription it bears, composed by Santeuil ;

Tot loca sacra inter, pura est quæ labitur unda ;  
Hanc non impuro, quisquis es, ore bibas.

In the immediate neighbourhood of this spot six convents, including the Feuillans and the Jacobins, formerly stood.

A short way to the west of this is *Musard's Concert Room*, No. 359, on the left hand side ; beyond which is the

ÉGLISE DE L'ASSOMPTION, parish church of the 1st arrondissement, 369, rue St. Honoré. This Church formerly belonged to a society of nuns, called *Les Dames de l'Assomption*, and was the chapel of their convent ;—the remains of which, converted into barracks, may still be seen behind this edifice. It was begun in 1670, after the designs of Errard, and finished in 1676. In 1802 it became the parish church of the 1st arrondissement, to supply the place of the Église de la Madeleine de la Ville l'Évêque, demolished at the Revolution. The church is circular, surmounted by a dome 62 feet in diameter, with a lantern supported by consoles and a gilt cross. The cornice and entablature are not bold enough for the size of the dome, and spoil the effect which it would otherwise produce. The portico is composed of eight Corinthian columns. Within, the dome is painted in fresco, by Lafosse, and is decorated with roses in octagonal compartments. On the south side is the chapelle des fonts : and over its entrance is a good picture by Sauvée, representing the birth of the Virgin. A chapel, dedicated to St. Hyacinth, contiguous to the church, was erected in 1822 for the use of catechists. This church is remarkable, not so much for its architectural merit, as for the eloquence of its preachers and the haut-ton of its congregations.

The rue Neuve du Luxembourg leads to the

HÔTEL DES FINANCES, 48, rue de Rivoli.—This vast structure occupies an immense tract of ground comprised between the rues de Rivoli, de Castiglione, du Mont Thabor, et Neuve du-Luxembourg. The fronts next the two former streets are uniform with the other houses, being five storeys high, with

arcades at the ground floor, forming a covered way. The building comprises several courts, around which are ranged all the offices connected with the administration of the finances of the kingdom. The whole is well arranged, and the apartments of the minister are very splendid.

A little further on in the same street, at the corner of the rue St. Florentin, is a large and handsome mansion, remarkable as being the residence of Prince Talleyrand, and bearing the name of that venerable diplomatist.

The visitor here enters

THE PLACE LOUIS XV., or DE LA CONCORDE; which, till the reign of Louis XV., was a vast, unoccupied, irregular space, lying between the garden of the Tuileries and the Champs Élysées, and detrimental to the beauty of both. After the peace of Aix la Chapelle, the city of Paris determined upon the erection of a statue to Louis XV.; for this purpose the king appropriated the vacant spot above mentioned, between the garden of the Tuileries and the Champs Élysées. Upon this spot the Place Louis XV. was commenced in 1763, after the designs of Gabriel, but was not completely finished till 1772. Its length, from north to south, is 750 feet, and from east to west, 528. The plan, which is octagonal, is marked out by fossés, 72 feet in breadth by 14 in depth, surrounded by balustrades, and terminated by eight pavilions. Instead of forming an interruption between the Tuileries and the Champs Élysées, the Place Louis XV. seems to prolong the dependencies of the palace. The place derives great beauty from the objects which surround it. The terraces of the garden of the Tuileries bound it on the east. The Champs Élysées lie on the west. On the north are seen two spacious and magnificent edifices, which, divided by the rue Royale, afford a view of the church de la Madeleine, and to the south are the Pont Louis XVI. or de la Concorde, and the Chamber of Deputies. Along the left bank of the Seine are seen a line of magnificent edifices, and beyond the Chamber of Deputies appears the splendid dome of the Invalides. At the entrance of the Champs Élysées are two lofty pedestals surmounted by groups in marble, by Coustou, junior, each representing a restive horse checked by a groom. These groups correspond with two others at the western entrance of the garden of the Tuileries, but in execution are far superior to them. The former were brought to Paris from Marly, in 1794. The two

edifices on the north side are each 250 feet in length; and the rue Royale, which separates them, is 90 feet wide. The fronts are terminated by two projecting pavilions, between which, on the ground-floor, is a gallery formed by arcades. From this basement rise 12 Corinthian columns, surmounted by an entablature and a balustrade. The basement of each pavilion supports four columns of the same order, crowned by a pediment, above which rises a cluster of armour. At the first storey is a second gallery behind the columns. The tympanums of the pediments are adorned with bas-reliefs. These structures were erected by Potain, after the designs of Gabriel; and the aim of the architect appears to have been to rival the production of Perrault in the colonnade of the Louvre. The building nearest to the garden of the Tuilleries was formerly occupied as the *Garde-Meuble de la Couronne*; and contained an immense number of valuable and curious objects. Under Napoleon, it was appropriated to the residence and offices of the minister of marine and colonies, who still dwells in it. Upon the summit of the roof a telegraph has been erected to correspond with Brest. The building on the opposite side of the rue Royale is inhabited by private families. The equestrian statue of Louis XV., which was cast in bronze by Gor, after a model by Bouchardon, was destroyed on 12th August, 1792. Considerable difficulty was found in forcing the statue from the pedestal; a foot of the horse still remained in the socket, upon which a wit observed, "Royalty has yet one foot in the stirrup." This statue was succeeded by a monstrous figure of Liberty, in plaster, and at that period the place was called *Place de la Révolution*. In 1800, upon a decree being issued for the erection of a departmental column in the centre, it assumed the name of *Place de la Concorde*. In 1814 the name Place Louis XV. was restored. On 10th January, 1816, Louis XVIII. issued an ordonnance for re-erecting the statue of Louis XV. After the accession of Charles X., it was resolved that the statue of Louis XV. should be erected in the centre of the *Rond Point* of the Champs Élysées, and that of Louis XVI. in the Place Louis XV., the name of which from that period was to be changed to *Place Louis XVI.* The revolution of 1830 interfered with the execution of this project, and the place remained in a neglected state till 1836, when the works now carrying on were begun. The alterations and improvements are as follows:—The soil of the whole place is so far levelled

and arranged that no farther inequalities subsist in it than are necessary for the carrying off the water. The fossés, having been diminished in size, are planted with trees that will be kept at a certain height above the balustrades; and round each fossé a wide foot-pavement is to be constructed. A carriage-road runs round the whole place, and 40 rostral columns are to be placed within it, bearing each four globes lighted by gas, with spouts for fountains at their bases. On the eight small pavilions at the corners of the fossés, after they are repaired, will be placed seated figures of the eight principal towns of France; and at the entrance to the rue Royale, as well as to the Pont de la Concorde, are to be marble groups corresponding to the horses of Marly, and to those of the gate of the Tuileries. It is uncertain whether the statues of the Pont de la Concorde are to be removed and fixed round this place. In the middle is the obelisk from Luxor, a granite monolith 72 feet in height, standing on a pedestal composed of four blocks of granite, brought from Laber in Brittany. Each block of the base is about 12 feet by 5 feet and 2 feet. The plinth is a block of 15 ft. by 8 square at the top and 9 square at the bottom, and is one of the finest blocks ever cut from a French quarry. Round the pedestal are to be semicircular basins with fountains, and a granite sphinx will be placed at each corner of the base. The events that have rendered this spot famous are so identified with its history, that we present them in chronological order:—

*May 30, 1770.*—During the rejoicings at the marriage of the Dauphin (afterwards Louis XVI.) a fatal accident occurred, which caused the death of 3,000 persons, who, after a discharge of fireworks, rushed towards the rue Royale, where, unfortunately, an opening had been made in the ground, and the materials for several unfinished houses lay scattered in the street.

*July 12, 1789.*—The Prince de Lambesc, who was stationed here with his regiment to prevent the assembly of the mob, was pursuing an individual near the gate of the Tuileries, when the latter was thrown down by the prince's horse. This spread alarm throughout all Paris, and was the signal for the attack upon the Bastille.

*July 13.*—The garde-meuble was broken open, and two pieces of cannon, many muskets, ancient armour, and other valuable articles, carried off.

*Aug. 9, 1792.*—A patrolle, called the royalists, was unexpectedly attacked here in the night. The abbé Bonnyn de Boven, who was

at their head, escaped into a neighbouring house; but, seeing his comrades engaged, precipitated himself from the first floor upon the bayonets of the assassins, who cut off his head upon a post, the famous Mademoiselle Theroigne holding his legs. M. Lulan, journalist, met with the same fate.

Sept. 17.—A great number of articles were stolen from the garde-meuble.

The National Convention celebrated a *fête* upon this place for the liberty of Savoy.

Jan. 21, 1793.—Louis XVI. suffered death on this place, (1) where the following persons also subsequently perished by the guillotine:—July 17, Charlotte Corday; Oct. 2, the deputy Brissot and 20 of his colleagues; Oct. 16, Marie Antoinette, consort of Louis XVI.; Nov. 14, Louis Philippe Joseph, Duke of Orleans; March 25, 1794, the faction called the Hebertists, Maratists, and Orleanists, to the number of 19, including Hebert; April 8, the faction called the Dantonists, including Danton, Camille Desmoulins, Héran de Séchelles, Fabre d'Eglantine, etc.; April 16, the faction called the Atheists, composed of Bishop Gobel, Chaumette (procureur of the Commune), Anacharsis Clootz (a Prussian and Deputy), the wife of Camille Desmoulins, of Hebert, etc.—May 12, Elisabeth Philippine Marie Hélène of France, sister of Louis XVI.; July 28, Robespierre and his brother, Dumas, mayor of Paris, and commander of the National Guards, St. Just, and Couthon, all members of the Committee of Public Safety, and several others; July 29, 70 members of the Commune of Paris; July 30, 12 other members of the Commune. From Jan. 21, 1793 to May 3, 1795 more than 2,800 persons were executed here.

A monument, called a *montagne*, was raised on the Place Louis XV., in honour of Marat.

April 10, 1814.—The Russian, Prussian, and Austrian armies were reviewed, and Te Deum, according to the Greek ritual, was sung, for the triumph of the Allies, and the restoration of the Bourbons, at an altar raised in the middle of this Place, while a salute of 100 guns was fired. The Parisian National Guards were all under arms.

On the western side of the Place de la Concorde is the entrance of the

CHAMPS ÉLYSÉES.—This tract of ground was formerly covered with small detached houses in the midst of gardens, meadows, and arable land. In 1616, the queen mother,

(1) The scaffold for the execution of Louis XVI. was erected midway between the centre of the place and the horses of Marly; that for Marie Antoinette, midway between the centre of the place and the gate of the Tuileries.

Marie de Médicis, having purchased part of the ground, had four rows of trees planted so as to form three roads, which were closed at the extremities by iron gates. This plantation being intended exclusively for that princess and her court, when she wished to take an airing in her carriage, it assumed the name of *Cours la Reine*, which it still retains. The drive extends along the banks of the Seine, from which it is separated by the high road leading to Versailles. On the other side it was divided by ditches from a plain, with which a communication was formed by a small stone bridge. In 1670, this plain, which extended to the village du Roule, was by order of Colbert planted with trees, forming several walks interspersed with grass plats. The new promenade was at first called *le Grand Cours*, to distinguish it from the *Cours la Reine*; but a few years after it was named *Champs Élysées*. Madame de Pompadour, having become proprietor of the hotel now called *Palais de l'Élysée Bourbon*, complained to the Marquis de Marigny, superintendent of the royal buildings, that the trees intercepted her view of the road; in consequence of which Colbert's plantation was cut down. Madame de Pompadour dying in 1764, the ground was replanted in the same year; several alleys, squares, and circles were formed, and restaurants and cafés erected. At the same time, in order to render the point of view from the palace of the Tuileries more extensive, the ascent near the *Barrière de l'Étoile* was lowered, and the road reduced to its present gentle slope. From 1777 to 1780, the *Champs Élysées* were the most fashionable promenade in Paris, being the resort of the most beautiful and elegantly-dressed ladies of the capital. A solitary avenue was called *Allée des Veuves*, in consequence of its being thronged in the afternoon by the carriages of rich widows, who sought at the same time to take the air and assuage their grief. At that period no widow ventured to appear in deep mourning in the public walks. At present, the *Allée des Veuves* is deserted. In 1814, a Cossack camp was established in the *Champs Élysées*; and in 1815, the English encamped there. In 1818, the walks of the *Champs Élysées* were improved, and young trees planted to replace those destroyed during the period of the camps. At this time an opening was made which affords a fine view of the *Hôtel des Invalides* from the high road. A suspension bridge forms a communication between the *Champs Élysées* and the *Espia-*

nade des Invalides. A plan was formed for constructing in the Champs Élysées, on the side towards the Seine, a new quartier, to be called *Quartier de François I.* The works begun in 1823 have proceeded very slowly. Four streets open into a place, called *Place de François I.*, in the centre of which will be a *château d'eau* and a fountain ornamented with the statue of Francis I. At the corner of the street opening into the Cours la Reine is a house in which have been used the ornaments of the front of a country-seat which Francis I. built at Morets, near Fontainebleau, in 1572, for his sister Margaret, and which were sculptured by Jean Goujon. The Champs Élysées are bounded on the north by the Faubourg St. Honoré, on the south by the Cours la Reine, on the east by the Place de la Concorde, and on the west by Chaillot and the Faubourg du Roule. Their length from the Place de la Concorde to the Barrière de l'Étoile, at the opposite extremity, is about  $1\frac{1}{4}$  mile; their breadth at the eastern boundary is 373 yards, and at the western 700 yards. They are divided by the Neuilly road, the axis of which is the same as that of the grand walk of the garden of the Tuileries. This road, planted with trees, which form wide walks on each side, is prolonged in a straight line to the barrier, and from thence to the bridge of Neuilly. The public fêtes take place in the Champs Élysées: in one part a theatre has been erected, where equestrian performances are given during the summer: in another is an enclosed pavilion and galleries where a concert takes place every evening, and throngs of Parisian fashionables may be seen. That part of the Champs Élysées which lies to the right, on entering from the Place Louis XV., is more particularly devoted to the promenade. On the left are players at bowls, skittles, balls, etc. Nothing can present a more lively scene than the Champs Élysées, in the evening, during the summer season, particularly on Sundays. At the Rond Point is the Salon de Mars, where the votaries of the dance are found in throngs; and whilst on each side of the grand avenue the different amusements usual at fairs may be enjoyed, itinerant instrumental and vocal performers enliven the walks. A plan has been proposed for forming a circular basin of water with a jet-d'eau in the middle of the Rond Point; but nothing is yet decided concerning it.

An annual promenade, denominated *Longchamp*, which



takes place in the Champs Élysées and the Bois de Boulogne on the Wednesday, Thursday, and Friday of Passion Week, originated in the following manner:—In the Bois de Boulogne, an abbey, called *Abbaye de Longchamp*, was founded in 1261, by Isabella of France, sister of St. Louis, which attracted little notice till the middle of the eighteenth century, when the melodious voices of the nuns excited the attention of amateurs. The church of the abbey became frequented, and in Passion week, it was the resort of the fashionable circles. The attendants were dressed in the most splendid attire, and as the collections made were very considerable, and it was supposed it might be still augmented, the principal singers of the Opera-house were solicited to lend their aid in chanting the lamentations and *tenebræ*. When the empire of fine voices had passed away, the church of Longchamp was deserted, but the Parisians still flocked to the Bois de Boulogne, where the *haut ton* displayed their costly attire and splendid equipages. After the 18th Brumaire, the promenade of Longchamp was resumed, notwithstanding the abbey had been destroyed. The number of equipages seen at Longchamp is very considerable. The carriages proceed up the road on one side, and down on the other; the centre is reserved for royal carriages, and those of the ministers, foreign ambassadors, and other high personages.

On leaving the Champs Élysées, at the extremity of the Cours la Reine, and the Allée des Veuves, the visitor will find on the Quai de Billy the *Pompe à feu de Chaillot*, a building containing a steam-engine for supplying the fountains of different parts of the capital with water from the Seine. It was erected in 1778 by Messrs. Périer, and contains an engine of Bolton and Watts's construction. The water is taken from the middle of the river, and 400,000 cubic feet are supplied by it in 24 hours. A steam-engine manufactory and iron-foundry, the first of the kind established in France, was also set up here at the same time with the water-works. The two concerns afterwards were separated; when the former, a short time before the Revolution, had become a subject of much financial speculation. It languished till 1818, when M. Scipion Périer, and after him, his brother, M. Casimir Périer, became its proprietors; since that time, the manufactory has gone on so prosperously, that at the present day, 500 workmen are constantly employed in it, and 1500 tons of iron are annually consumed.

A little further on, in the same direction, is a large building, but lately finished, erected on the site of the royal manufactory of mosaic ornaments, which existed here for many years; but is now abolished. The present edifice is intended to serve as a general bakehouse and magazine for provisions for the garrison of Paris.

Beyond the buildings of Chaillot, on the hill side, opposite the Pont d'Iena, are some terraces and roads cut in a regular form and planted. The open space of ground to which they lead, once part of an enclosure belonging to the *Dames de Ste. Marie*, was intended to serve as the area of a palace, to have been built entirely of marble for the king of Rome. It is said that a barrack is going to be erected here.

Returning from hence, the visitor will come to

**ST. PIERRE DE CHAILLOT**, 50, rue de Chaillot, third district church of first arrondissement. A parochial church existed here in the 11th century, but the oldest part of the present edifice is the choir, which dates apparently from the end of the 15th century. It is octagonal, and its vaulting ribs are tied together by a well-sculptured pendant. The nave is of the year 1750; and, with the exception of a good head of Christ and a painting by Dubufe, the rest of this little church contains nothing remarkable.

Beyond this, near the Avenue de Neuilly, is the

**INSTITUTION DE SAINTE PÉRINE**, grande rue de Chaillot, —This house was an ancient monastery, called *Abbaye de Ste. Périne*, which was suppressed in 1790, and in 1806 was converted into an asylum, by M. Duchaila, for aged persons of both sexes who have a small fortune. The Empress Joséphine was a great benefactress of this institution. The number admissible is 175, and no person can enter under 60 years of age. Payments, according to the means of the persons entering, are required.

At the summit of the hill, to which the Avenue de Neuilly leads from the Champs Élysées, is the.

**ARC DE TRIOMPHE DE L'ÉTOILE**.—The idea of this magnificent monument originated with Napoleon, and the order for its erection was given by a decree of Feb. 18, 1806. The Emperor had entrusted MM. Raymond and Chalgrin with the forming of the plans for the building which he contemplated, and the designs of the latter architect were chosen in 1809. M. Chalgrin, however, only lived to carry his plans into exe-

cution as far as the cornice of the base, and died in 1811. Much difficulty had been experienced in the formation of a proper foundation for so enormous a superstructure; it was laid 25 feet below the surface, and was made by layers of stone, so placed that the joints of the one layer were covered by the solid parts of the stones immediately above it. The first stone was laid on the 15th Aug. 1806: and, it is curious to remark, without any accompanying ceremony. Some of the workmen, it is said, had the following inscription carved upon one of the stones. "*L'an 1806, le quinzième d'Août, jour de l'anniversaire de la naissance de sa majesté Napoléon le Grand, cette pierre est la première qui a été posée. Le Ministre de l'Intérieur, M. de Champagny.*" On the marriage of the Emperor with Maria Louisa, and her triumphal entry into the capital, there was an immense model in wood and canvas of this arch temporarily erected here and brilliantly illuminated. After 1811, M. Goust continued Chalgrin's plans as far as the impost of the great arch; but in 1814, the works were entirely suspended, and the intention of abandoning them was for a time entertained during the first years of the Restoration. In 1823, however, after the campaign of the Duke d'Angoulême in Spain, it was determined to finish the arch in honour of his victories, and MM. Huyot and Goust were charged with the completion of it. Other arrangements were subsequently made; a superintending committee of four architects was appointed, and the edifice rose to the architrave of the entablature. In 1828 M. Huyot, who had resumed the sole direction of the works, finished the entablature, and the pointed vaulting of the interior that supports the upper platform. After a short suspension of the works, occasioned by the events of 1830, the Government decided that the original destination of the monument should be retained, and in 1832 M. Blouet was commissioned to conduct the whole to a speedy termination. The sculptures were at the same time commenced, and the labours of the architect and the artists were unremitting until the whole was completed in July 1836, with the exception of a crowning *acroterium*, or else a group of sculpture, to be placed on the platform at the summit. The total cost was 9,651,115fr., or £386,044. The stone with which the external parts of this monument were erected came from the fine quarries of Château Landon, in the department of the Seine et Marne; it is capable of receiving a good polish,

and is the same as that used for the Madeleine. The monument consists of a vast central arch, 90ft. in height by 45ft. in width, on each side of which piers of unusual solidity rise to support a bold entablature and an attic. The arch and piers are pierced by a transversal arch, 57ft. high and 25ft. wide; and the total height of the whole edifice is 152ft., while its width and thickness are 137ft. and 68ft. respectively. The principal faces of the building are towards the Champs Élysées and Neuilly; the lateral ones towards Passy and Boule. Each of the piers of the principal faces is ornamented with a projecting pedestal, supporting groups of figures, partly engaged in the surface of the monument. The impost of the main arch runs in a bold cornice all round the four sides; the spaces between which and the frieze of the general entablature contain compartments filled with *alti-rilievi*. The frieze is entirely occupied with sculpture, and the cornice above it, which is of unusual boldness, has large lions' heads projecting from it at frequent intervals. The attic, also, crowned by a cornice and entablature edged with masks, is divided into compartments by short masses like pilasters, each of which bears a laureated sword, while the intervening compartments have in their centres a circular shield, bearing the name of some great victory. The vaults of all the arches are divided into richly-sculptured rectangular compartments, each filled with an architectural flower; and the spandrels are adorned with colossal allegorical figures. The internal sides of all the piers are charged under the great arch with the names of victories, under the transversal arches with the names of generals: and in the latter case, these lists of honour are surmounted by compartments filled with allegorical groups. The northern pier of the eastern principal face bears on its pedestal a group representing the departure of the army in 1792. The Genius of War summons the nation to arms, and warriors of different ages, and in different costumes, are arming and hastening to battle. The dimensions of this and of all the corresponding groups are in total height 36ft., and each figure 18ft. This group is the work of M. Rude, and is the most striking as well as the best executed of the four. The southern pier of the same front has the triumph of 1810, represented by Victory crowning Napoleon. Fame surmounts the whole, and History records his deeds; vanquished towns are at his feet. This is by M. Clotot, and is justly admired for the dignity of the

composition; and for the admirable portrait of the Emperor. On the western front, the group of the southern pier represents the resistance of the French nation to the invading armies in 1814; a young man is seen defending his wife, his children, and his father; a warrior behind him is falling killed from his horse, and the Genius of the Future flits over and encourages them to action. That on the northern pier is the peace of 1815: a warrior is seen sheathing his sword; another, more aged, is taming a Bull for purposes of agriculture, while a mother and children are seated at their feet, and Minerva, crowned with laurels, sheds over them her protecting influence. These two groups by M. Etex, though very good, are by no means equal to those on the eastern side. The principal ornaments of the arch are the *alti-rilievi* of the compartments above the impost-cornice, which constitute as fine a series of historical sculpture as was ever affixed to any monument. All the groups just described, as well as those which are on the inner sides of the arches, are in antique costumes, being purely allegorical. These, on the contrary, are rendered doubly valuable, by being faithful representations of the uniforms of the time. The southern compartment of the eastern side represents the surrender of Mustapha Pacha at the battle of Aboukir, by M. Sarré, sen., and is the most highly finished of all the sculptures of the monument. The group of Turks is peculiarly excellent. The dimensions of these compartments give about 9ft. to the height of the principal figures. The northern compartment of the same side is filled with a group of the death of Gen. Marceau, by M. Lemaire; this is the least effective of the series. Above the arch and impost-cornice of the northern side of the monument, is a magnificent composition. The battle of Austerlitz, by M. Gechter. On the western front, the northern *alto-rilievo* is the taking of Alexandria by, M. Chaponnière. The figure of Kleber which it contains is the *chef-d'œuvre* of the whole edifice. The southern corresponding group on the same side is the passage of the bridge of Arcola, by M. Feuchère. On the southern side of the building, the compartment answering to the battle of Austerlitz is the battle of Jemmapes, by Mazochetti. The composition of this magnificent piece of sculpture is very able: the animation of the various groups, and the admirable perspective that is observed in it, constitute one of the most wonderful pictures in stone

that have ever been executed. Behind Gen. Dumouriez is a portrait of the King, at that time the Duke de Chartres. The figures of Fame in the spandrels of the main arch on each side are by M. Pradier. They are 18ft. in height. The frieze is occupied on the eastern, and a half of the northern and southern sides, by the departure of the armies. The deputies of the nation, grouped round the altar of the country, distribute flags to the troops. There are portraits of all the great characters of the epoch, 1790-2, included in this group. The corresponding portions of the frieze on the other sides of the building represent the return of the armies, who offer the fruit of their victories to France regenerated. This long composition is the work of several artists—MM. Brun, Laitié, Jacquot, Caillouette, Seurre, and Rude. The series of bucklers, inscribed each with a victory, on the attic above the entablature, thirty in number, begins with that of *Valmy*, and ends with that of *Eigny*. The spandrels of the transversal arches are filled with figures, representing the infantry and cavalry of the French armies, by Messrs. Bra and Valois respectively : and, on the interior spandrels of the same arches, the artillery and the marine, by Messrs. de Bay and Seurre, junior. Under the main arch are the names of 96 victories. The allegorical groups under the lateral arches, consisting of figures of Victory and Genii, are intended to represent the conquests of the armies of the North, East, West, and South ; the names of the Generals corresponding to each are placed beneath, and altogether are 384 in number. Within the monument, staircases in each pier conduct to vaulted rooms over the principal arch, placed in 3 series above each other : the uppermost having a vaulted roof formed by a pointed arch. The use of these apartments is not yet decided on. From the platform above, one of the finest views of Paris and its environs is to be procured, and is hardly less interesting than the monument itself. The whole is surrounded with a circular area, bounded by many handsome posts and naval chains, and is lighted by bronze lamp-posts and gas-tubes. The guardian of the monument is an old soldier of Napoleon's, and still wears his uniform. It is difficult to find terms sufficiently energetic to express one's admiration of this grand national work ; it is worthy of the Emperor and of the armies of France. To have finished it, and to have adorned it, is the peculiar honour, as it is the result of the patriotism, of King Louis Philippe. Tickets of admission are

granted by *M. Le Directeur des Bâtiments publics, au Ministère de l'Interieur, 122, rue de Grenelle.*

From the Arc de l'Étoile, the Avenue de Neuilly leads to the village of that name; and at about half a mile's distance on the left hand is the Porte Maillot, one of the principal entrances to the Bois de Boulogne. (See *Promenades.*)

The stranger will now do well to pass through the new quartier Beaujon, with its villas and gardens, into the rue du Faubourg du Roule. He will there find, at No. 59, the

CHAPELLE DE BEAUJON, 4th district church of 1st arrondissement. This chapel was erected, in 1780, at the expense of Nicholas Beaujon, receiver-general of the finances. It was built after the designs of Girardin, and dedicated to St. Nicholas. The edifice is small and plain, containing nothing remarkable; it suffered much by the Revolution. Behind it stands the house and ground that formerly belonged to the founder of the chapel. His property, which was very extensive, he left almost entirely to the hospital known by his name; and the house and grounds, after having been enjoyed by his legatees for the space of 50 years, have lately, by the terms of the will, reverted to the same splendid foundation.

The HÔPITAL BEAUJON stands on the opposite side of the street, and was founded, in 1784, for 24 orphans of the parish du Roule, 12 boys and 12 girls, for whose support he endowed it with an annuity of 20,000 livres. By a decree of the Convention, dated January 17, 1795, this orphan asylum was converted into an hospital for the sick, and took the name of Hôpital du Roule. The council-general of hospitals have restored it to its former name, but not to its primitive destination. The Hôpital Beaujon was built after the designs of Girardin. The different parts are well distributed, solidly built, and tastefully decorated. The building is 96 feet in length, by 144 in depth, without including the garden. It consists of a ground floor, two storeys above, and a third in the roof; and contains 200 beds for the sick of both sexes. The ground floor is devoted to convalescents, the kitchen, refectories, baths, and offices; the upper stories are divided into wards for the sick. The patients are of the same class as those at the Hôtel Dieu, and are attended by the Sœurs de Ste. Marthe. The days for admitting the public are Sundays, Tuesdays, and Thursdays, but strangers may visit it every day, and an in-

spection of this well-ordered establishment will be highly gratifying to every friend of humanity.

Behind this hospital and its grounds is the **PARC DE MOUCEAUX**, 4, rue de Chartres, faubourg du Roule. In this park, planted in the English style, an edifice was built in 1778, under the direction of M. Carmontel, for the Duke of Orleans. It is ornamented with grottoes, ruins, &c. The National Convention decreed that Mouceaux should not be sold, but preserved for various establishments of public utility. Napoleon, at his accession to the throne, presented it to the arch-chancellor Cambacérès; but the latter, finding that to keep it up an immense expense was occasioned, restored it to the donor four or five years afterwards. Napoleon then annexed Mouceaux to his private domains, and upon his fall, in 1814, Louis XVIII. restored it to the Duke of Orleans. This spot is worthy of the traveller's visit, and tickets of admission may be obtained upon applying, by letter, to *M. l'Intendant de la Liste Civile*, 9, *Place Vendôme*.

In the rue du Faubourg du Roule, at the bottom of the hill,

The **KING'S STABLES**, for riding-horses, and for the keeping of carriages, harness, &c., will be perceived on the right hand of this street. A handsome building, with Tuscan columns, surrounds two courts, and was erected in the time of Charles X. For permission to see the interior, application must be made, by letter, to *M. le Premier Écuyer du Roi*, and left at the porter's lodge.

Nearly opposite is

**ST. PHILIPPE**, 8, faubourg du Roule, 2d district church of 1st arrondissement. This church, begun in 1769, after the designs of Chalgrin, and finished in 1784, may be ranked among the productions which do honour to the French school. The portico is formed of four Doric columns crowned by a pediment, which is ornamented with an alto-relievo representing Religion. In the interior, sixteen columns of the Ionic order separate the nave from the aisles. The plan is that of the ancient basilics; the length is 156 feet and the breadth 78. It contains several good pictures.

The **MARCHÉ DU ROULE** is on the opposite side of the street, consisting of passages lined with good shops, of an elegant but simple construction.



The STABLES OF THE DUKE OF ORLEANS are in the rue de Montaigne; admission is granted on application at the Porter's Lodge.

At the upper end of the rue de Miromesnil, leading out of the rue du Faubourg St. Honoré, we find the large establishment *des Voitures Parisiennes*, where the diligences for Versailles and St. Germain, etc., are kept with their horses. Higher up in the same street is the

ABATTOIR DU ROULE — begun in 1810, after the designs and under the direction of M. Petit Radet. It occupies a space of 222 yards in length, by 131 in breadth. It is needless to enter into a description of its interior, since all the Parisian Abattoirs are alike, and the examination of the largest, that of Popineourt, will suffice for all the rest.

On the Plaine de Mouceaux are many new streets traced out, and some of them partly erected. From its high and airy situation, this may some day become one of the best quarters of Paris. It is traversed by the rail-road from Paris to St. Germain.

From hence, the visitor will return, in a straight line, by the Rue de Miromesnil, to the

PLACE BEAUVEAU.—This place forms a semicircle, the diameter of which is in a line with the rue du Faubourg St. Honoré. The central building of the place is the Hôtel Beauveau, in front of which the Avenue de Marigny extends to the Champs Élysées. The other buildings are handsome private houses.

The first house that occurs at the corner of the rue du Faubourg St. Honoré, 59, is the

PALAIS DE L'ÉLYSÉE BOURBON.—This hotel, constructed in 1718, after the designs of Molet, for the Count d'Évreux, was afterwards purchased and occupied by Madame de Pompadour, mistress of Louis XV. Whilst in her possession, part of the Champs Élysées was added to the garden. At the death of Madame de Pompadour, Louis XV. bought it of the Marquis de Marigny, as a residence for ambassadors extraordinary. In 1773, it became the property of M. Beaujon, the famous banker, who enlarged and embellished it in the most magnificent style. The Duchess of Bourbon purchased it after the death of Beaujon, and occupied it till 1790, the period of her emigration. In 1792, it became national property, and during the most stormy period of the Revolution was used as the

printing-office of the government. In 1800 it was sold, and converted into a garden for public amusements. Murat bought it in 1804, and occupied it until his departure for Naples. It then became the property of the government, and was a favourite residence of the Emperor, till after the events of 1814. In 1814 and 1815, it was inhabited by the Emperor of Russia, and afterwards by the Duke of Wellington. Napoleon returned to it from the Isle of Elba, and all the drama of the *Cent Jours* was acted within its walls. In 1816, Louis XVIII. gave it to the Duke de Berri; and on his assassination it became the property of the Duke de Bordeaux. It now belongs to the crown. The interesting associations connected with this small palace render it one of the most valuable public monuments of Paris. A large court-yard surrounded with stables and other offices, hid from the sight of the inhabitants of the palace, and the front decorated with the elegance and magnificence that prevailed at the time of its construction, give it, though small, an imposing appearance. The garden front is more extensive, showing two wings besides the principal body of the building. The garden itself is laid out in the English style, and contains some trees of considerable growth. Visitors are introduced through a small vestibule to the suite of apartments on the ground floor by a guard-chamber, and a dining-room 50 feet by 20, ornamented with Corinthian columns. The walls of this apartment are painted by Dubois, with landscapes, the figures of which are by Vernet; and were executed for Murat at the time of his inhabiting the palace. Of the views represented, one is the Château de Benrad, on the Rhine, near Dusseldorf, once occupied by Murat; the carriage in the foreground contains Murat's children. The view of the château of Nenilly, at that time also Murat's property, has a female figure in the foreground which is said to be a good portrait of Mad. Murat, the sister of Napoleon. From one end of this room a small door leads to the west wing of the palace, formerly used as a theatre. The next room into which the visitor is introduced, called the *Salon des Aides-de-Camp*, is the apartment where Napoleon used to dine with his family every Sunday. The oval compartments that run round the upper part of the walls used to contain the portraits of his brothers, etc.; they have long been empty. The *Salon de Reception*, into which this leads, formerly served as the council-chamber of the Emperor. A

large round table that once occupied the middle of this room, and which witnessed the transactions of that period, still exists, and is shown in an ante-room. Here are two fine vases of Swedish porphyry, 11 feet in height, and of great value. The bed-room, in blue and gold, contains, under a splendid recess, the bed upon which the Emperor last lay in Paris, after the battle of Waterloo. The next apartment was the favourite room of the Emperor, and is still called the *Salon de Travail*; its decorations are extremely elegant, and the Beauvais tapestry, which covers the chairs, is very beautiful. From this the visitor passes through the dressing-room, into a suite of apartments, one of which, now used as a chapel, was the *Dépôt des Cartes Géographiques* of Napoleon, and where General Bertrand and the Emperor used to work together; another leads to the *Petits Appartements*, which contain nothing very remarkable, except a small library fitted up by Mad. Murat, and a boudoir d'argent, which is exceedingly elegant. The walls are painted in fresco, and the decorations are all in silver. From the vestibule of entry, the visitor ascends the principal staircase, which is too small for the proportions of the house, and passes through the apartments of the upper storey. These, for the most part, are a repetition of those on the ground floor. Their decorations are not quite so sumptuous, but the mirrors they contain are remarkably fine. The library is over the council-chamber, and leads to the bed-room. This beautiful apartment, fitted up in the style of a tent, with hangings of rich yellow silk, was arranged by Mad. Murat, for the reception of her husband after one of his campaigns. The ornaments are all gilt, and the bed, which now stands in the *Petits Appartements*, was decorated with helmets and military emblems. This was the bed-room of the Empress Maria Louisa, and witnessed the birth of the daughter of the Duke and Duchess de Berri. Adjoining to it is a suite of rooms for the accommodation of a domestic, and a dame d'honneur. The collection of pictures belonging to the Duke de Berri, which formerly adorned the walls of this palace, have been sold in England for the Duke de Bordeaux, since 1830. The palace has a lonely and deserted appearance, but the decorations of its wainscots and ceilings convey an idea of what it must have been in the time of the Emperor, and perhaps even in that of Madame de Pompadour. For permission to visit it, application must be made by letter to M. Le

*Directeur des Bâtiments et Monuments publics, au Ministère de l'Intérieur, 122, rue de Grenelle.*

THE EPISCOPAL CHURCH OF THE BRITISH EMBASSY stands in the rue d'Aguesseau, leading out of the rue du Faubourg St. Honoré, on the northern side. It is built in imitation of the *Flamboyant* style of pointed architecture, but has not been confined so strictly to the rules of existing examples as might have been desirable. It is plain and yet elegant in the style of its internal decorations; and consists of one aisle, with the altar and organ at the west end. The seats are all oaken benches, and it is crowded during the hours of divine service by the most respectable of the British visitors and residents. It was erected by Benham in 1834, under the auspices, and partly at the expense, of the right Reverend Bishop Luscombe. It will hold about 800 persons. Service on Sundays at 11½ and 3½ o'clock. For seats application must be made to the clerk, Mr. Lemaire, 127, rue du Faubourg du Roule.

On the southern side of the rue du Faubourg St. Honoré, No. 39, the visitor will find the

HÔTEL BORGHÈSE, formerly the residence of the Princess Pauline, sister of Bonaparte, and now occupied by the British ambassador. It is one of the most splendid of the noble mansions of Paris.

Returning from thence, the visitor will pass near the

HÔTEL DE LA REYNIÈRE, 1, rue des Champs Élysées. This was once the residence of the famous M. Grimod, author of the *Almanach des Gourmands*. It is now hired from the government, and occupied by the Russian ambassador. The Duke of Wellington has resided here several times.

The stranger should now proceed at once by the rue de la Madeleine to the

CHAPELLE EXPIATOIRE, rue d'Anjou St. Honoré. The spot upon which this beautiful little chapel is erected was originally a burial-ground dependent upon the parochial church de la Madeleine. Upon the execution of the unfortunate Louis XVI. and his queen, in 1793, they were here interred. It was then purchased by M. Descloseaux, and converted into an orchard, in order to preserve it from revolutionary fury, and to keep the precious remains which it contained as a sacred deposit for better times. The places of the royal graves were carefully marked out by the proprietor, who, it is said,

sent annually to the Duchess of Angoulême a bouquet of flowers gathered from the ground beneath which her parents were laid. At the Restoration the ground was purchased of the faithful guardian, and the bodies searched for, found, and transported to St. Denis with the greatest solemnity and pomp. The earth that had contained the royal coffins was carefully collected, and placed where the king had lain; the bones of all the other victims of the Revolution, that could be found, on this spot, including those of a great number of the Swiss Guards, were also collected and placed in two very large adjacent fosses. Over the whole, an expiatory chapel, with suitable buildings adjoining, was erected by Louis XVIII. A raised platform containing the earth of the principal part of the cemetery, with the bodies before mentioned, is surrounded in the form of a parallelogram by two covered galleries on the longer sides, by the chapel and ante-chapel on the shorter. The chapel is in the form of a cross, surmounted by a dome in the centre, and having the ends of three arms of the cross, terminated semicircularly, and capped with domical roofs. The fourth arm is formed by the door-way, and a Doric portico. Within are two statues of Louis XVI., and Marie Antoinette, each supported by an angel; on the pedestal of the former his will is inscribed in letters of gold on a black marble slab; on that of the latter, are extracts of the queen's last letter to Mad. Elisabeth. Around the chapel are niches with magnificent candelabra, and bas-reliefs with appropriate designs. The whole is finished with great simplicity and good taste. Beneath is a subterranean chapel, where an altar of grey marble is erected over the exact spot where Louis XVI. was buried; and in a corner, about 5 feet from it, is pointed out the original resting-place of the queen. The vestry attached is for the use of two clergymen, who perform mass here every day. The architects were Percier and Fontaine; the general effect of the whole is solemn, and cannot fail to produce the most interesting associations in the mind of the visitor. The guardian of the chapel, who shows it, resides in the building.

Beyond this beautiful monument, if the stranger is curious in such matters, he may inspect the

BAINS DE TIVOLI, 88, rue St. Lazare. In this establishment are baths of factitious mineral waters of every kind, with commodious lodgings for invalids, and a fine garden.

Eastward of the Expiatory Chapel is the

**COLLÈGE ROYAL DE BOURBON**, 9, rue Ste. Croix. The buildings in which this college is established were erected in 1781, after the designs of Brongniart, for a convent of Capuchins. In 1800, the same architect was charged to convert it into a college, to be called Lycée Bonaparte, a name which it bore till the restoration, when it assumed that of Collège de Bourbon. The front is 162 feet in length by 42 in elevation. It consists of a central door-way with columns and a pediment; and of two pavillons at the extremities; one of which, the former chapel of the convent, is now the church of St. Louis. The interior of the court is plain, and of no architectural interest.

**THE CHURCH OF ST. LOUIS** has only a central with one small lateral aisle; it is a plain building of the Doric order, with a semicircular end, the altar being towards the west. It contains three pictures worthy of remark:—St. Louis visiting his soldiers attacked by the plague; a Flight into Egypt, of very original design; and a well-conceived Adoration of the Magi. In an urn placed on a column of black marble in the baptismal chapel, is the heart of Count de Choiseul Gouffier, the celebrated Grecian traveller.

From hence the stranger may go into the *Chaussée d'Antin*, the name of which street is as well known as that of any in the world: he will then be in the centre of the richest quarter of Paris. On the *Boulevard des Capucines* is the

**MAISON ST. FOIX, or HÔTEL D'OSMOND**, 8, rue Basse du Rempart. This splendid mansion was built by Brongniart, in 1775.

And by its side No. 4 is the

**HÔTEL DE SOMMARIVA**. This mansion is enriched by the *Terpsichore* and the *Magdalen* of Canova, and contains a very superior collection of pictures, which may be seen on Thursdays, in summer, by inscribing the name at the porter's lodge a few days beforehand.

At the end of the whole line of Boulevards, towards the west, is the superb church called

**LA MADELEINE**. A church situated in the village of the *Ville l'Éveque* being found, in the middle of the 18th century, greatly inadequate to the extent of the population in the neighbourhood, Louis XV. ordained, in 1763, the construction of a new parochial church. The spot chosen was the boulevard, opposite the rue Royale, and Constant d'Ivry for

nished the plans. The first stone was laid in April 1764, and Constant dying in 1777, Couture junior was charged to continue the construction. The events of 1789 suspended the works till 1808, when Napoleon formed the project of converting this building into a Temple of Glory, dedicated to the grand army. The whole edifice was taken down, and the present structure, in the form of a Roman temple, was commenced by Vignon; the works were again suspended by the events of 1813: but in 1816, Louis XVIII. ordained that the church should be completed and destined to receive monuments to the memory of Louis XVI., the queen Marie Antoinette, Louis XVII., and Madame Elizabeth, while at the same time it was resolved that it should be dedicated to the Magdalene. Since then the exterior has been finished; and the works within are so far advanced that they may be expected to be completed in about two years' time. This magnificent church, the most splendid specimen of the architectural genius of the age, is raised on a vast platform twelve feet in height, the interior of which is formed into vaults, and the ascent to which is made, both at the northern and southern ends, by a flight of steps extending the whole breadth of the edifice. The building is constructed on a plan analogous to those of the purest Roman temples; and is surrounded by a peristyle of 52 Corinthian columns, 60 feet in height and 6 feet in diameter, channelled like those of the interior of the Pantheon at Rome, with flat surfaces. Their capitals are 9 feet in height; the distance of their intercolumniations is nearly two diameters; and they are arranged so as to present a line of 18 on each side, and of 8 at each end. Of these octastyle porticos the southern one is double, having a second row of six columns, those corresponding to the two middle ones of the first row having been omitted for the sake of facilitating the approach to the principal doorway. In the pediment of the southern end is an immense alto-rilievo, by Lemaire, 118 feet in length, by 22 in height, to the apex of the triangular space. It represents the Saviour, at the day of Judgment, with the Magdalene in supplication at his feet, and the good and wicked on his right hand and on his left. The figure of the Saviour, which is the most prominent, and the best of the group, is 17 feet high. Under it, on a tablet in the frieze, is the following inscription—

D. O. M. SUB INVOC. S. M. MAGDALENÆ.

The pediment of the northern end is not yet adorned with any sculpture in the tympanum ; but behind it, though unseen, a space is left for the bells, four in number, which will be worked horizontally. The cornice and entablature are richly ornamented, but are perhaps rather deficient in boldness ; and the frieze is unfortunately occupied by a monotonous series of angels holding garlands of fruit and flowers, which are both heavy and inappropriate. The edge of the roof has a line of lion's heads, one over each column ; and is itself covered with sheets of copper, and pierced with sky-lights at the top. The columns stand at the distance of about two diameters from the cell, or body of the edifice ; and the ceiling of the external corridor thus formed is adorned with architectural flowers in compartments, cut with remarkable boldness. The walls of the cell have the divisions of the stones regularly and deeply channelled ; and are pierced with a range of small square-headed niches resting upon a surbasement. A richly-sculptured doorway at the southern answers to a similar one at the northern end, and leads into a vestibule, on either side of which are chapels, one for baptisms, the other for marriages. The interior of this great edifice is not divided into any aisles, but forms an immense hall, with a semicircular termination at the northern end for the reception of the high altar. The inner roof is composed of three circular domes ranging the length of the building, with a semi-dome covering the northern end over the altar, and a circular vault of the same height, covering the vestibule. The only light admitted comes from the centre of each dome, which is left open, and is covered by a sky-light in the outer roof, and from a similar opening over the altar. The pendentives of the domes rest upon detached Corinthian columns, standing in advance of the side walls, and of smaller proportions than those of the peristyle. Three recesses are thus formed on each side, and are occupied each by an altar. A surbasement, 8 feet in height, runs round the whole of the interior ; and upon it ranges of small Ionic columns form a colonnade below, and support a gallery above. In the middle of each division of this colonnade, over each altar, is a niche surmounted by a pediment for the reception of a statue. The level of the floor of the interior is the same as that of the external porch and peristyle ; but the spaces between each of the large projecting columns are raised above



the floor; and the high altar, which is still more elevated, will be approached by a flight of several steps. The roof is studded with regular compartments of sculptured flowers, which together with the mouldings are all exquisitely wrought by Messrs. Derre of Brussels.(1) The intersections of the domes, with the side walls, give semicircular spaces upon the latter, which are under the process of painting, by Messrs. Abel de Pujol, Zuigler, Thomas, Gérard, etc. Above the high altar the upper part of the circular end is also covered with a large painting on the wall, by Zuigler.(2) In the pendentives of each dome is the figure of an apostle, in alto-rilievo, by Rade, Foyatier, and Pradier; and in the compartments of the vaulted roof of the vestibule are the three apostolic virtues of Faith, Hope, and Charity. Under this vaulted roof of the vestibule, but placed against the wall, will be the organ. Behind the surbasement, and in the corners of the building, are corridors of communication with the exterior or the galleries, the sacristy, and other apartments, staircases, etc. The internal dimensions of this edifice, exclusive of the thickness of the walls, are 300 feet by 130 in length and breadth, and 90 feet in height. The walls and bases of the pillars of the interior, composed of a very fine white stone, are encrusted and inlaid with the most precious French marbles, highly polished, and producing a most sumptuous appearance. The pavement of the interior, as well as of the peristyle, will be constructed with equal richness. All the stone used for the outer walls, columns, platforms, etc. was taken from the quarries of Château Landon. The effect of the exterior is similar to that of the Parthenon at Athens; and the most favourable time and place for viewing it is from the opposite side of the boulevard early in the morning, or rather by moonlight. The interior is grand and solemn, notwithstanding its extreme magnificence; and it rivals in some respects the gigantic splendour of St. Peter's at Rome. For tickets of admission application must be made to *M. Le Directeur des*

(1) It is not yet decided whether the roof, the capitals, and cornices, are to be painted and gilt, or whether they are to remain in their present state of dazzling whiteness.

(2) The mode of applying these paintings is very durable. A thin coat of fine lime is first applied to the surface of the wall, and one of oil is then added; upon this the painting is made, and the process is equivalent to painting on the stone itself.

*Bâtiments et Monuments publics, au Ministère de l'Intérieur, 122, rue de Grenelle.*

Behind this church is a small but well-supplied market, called by the same name; and on the esplanade that surrounds the edifice a flower-market is held on Tuesdays and Fridays every week.

In a line with the Madeleine and the Place Vendôme, is the **HÔTEL DES AFFAIRES ÉTRANGÈRES**, 14, rue Neuve des Capucines.—The office of the Minister for Foreign Affairs was for many years at the Hôtel Galifet, 84, rue du Bac. In 1821, the government purchased the Hôtel Wagram of the heirs of Marshal Berthier, Prince of Wagram, where the minister now resides, and the business of the Foreign Office is transacted.

Passing by this into the rue de la Paix, the cleanest, and the widest, of the trading streets of Paris, the visitor will observe on the left the

**HÔTEL DU TIMBRE**.—The Stamp-Office occupies a part of the Convent des Capucines, from which the adjacent street and boulevard derive their names. It presents a blank wall to the street, and has not the appearance of a public edifice.

## SECOND ARRONDISSEMENT.

One of the first objects on entering this arrondissement from the Place Vendôme is the

**MARCHÉ ST. HONORÉ**, rue du Marché St. Honoré. It was opened in 1809, upon the site of the Convent *des Jacobins*, so celebrated during the Revolution. The buildings consist of four spacious galleries, for provisions of all sorts, with a fountain in the middle of each division. The market is held daily.

The rue Neuve des Petits Champs will lead from hence to the rue Méhul, and this again to the place in which is situated the elegant building of the *Théâtre Ventadour*, formerly the *Opéra Comique*. (See *Theatres*, etc.)

By the side of this, the *Passage Choiseul*, one of the handsomest in Paris, will lead the visitor into the rue Neuve St. Augustin; at the western end of which will be found the

**FONTAINE DE LOUIS LE GRAND**, at the angle formed by the rue de la Michodière and the rue du Port Mahon.—This beautiful fountain was erected in 1712, and rebuilt in 1828.

It consists of two columns, having between them a niche, in which is a naiad in the act of striking a dolphin with a trident. The capitals, cornices, and entablature, are ornamented with figures of fishes, shells, aquatic plants, etc. The basin, formed of a single mass of stone, is groined to represent an immense shell. The following was the inscription:—

Regnante Carolo X.  
Pristinum fontem angustiore area jam amplificata,  
Communi utilitati urbisque ornamento,  
In majus restituerunt præfectus et ædiles  
Anno M. DCCC. XX. VIII.

but the first line of it is now effaced.

A little beyond is the

**HÔTEL RICHELIEU**, 30, rue Neuve St. Augustin, built in 1707, after the designs of Pierre Levé. It was bought in 1757 by Marshal de Richelieu, who adorned it with the most rich and elegant objects of the arts. Upon the gardens several streets have been formed. The front is of great beauty, and the whole is a very good specimen of the domestic magnificence of that epoch.

On passing up the rue Louis le Grand, the visitor comes to the western end of the Boulevard des Italiens; where he will remark the fantastic front of the *Bains Chinois*. This establishment, besides baths, combines the comforts of a restaurant and café. From hence the rue de la Chaussée d'Antin leads to the rue de Clichy, where, on the eastern side, not far from the barrier, is the new prison for debtors; a plain building, almost entirely hid from the street by a high wall and a simple gateway. (See *Prisons*.)

Beyond this, at 82, in the same street, is the *Jardin de Tivoli*, the best of the public gardens for fêtes, dances, etc. (See *Theatres, Gardens*, etc.)

The stranger, by slightly prolonging his walk, and by going outside of the *Barrière de Clichy*, will come into the airy and agreeable suburb known by the name of *Les Batignolles*. On turning to the east, and following the exterior boulevard for a short distance, he will arrive at the

**CIMETIÈRE DE MONTMARTRE**.—This spot was formerly a gypsum quarry; and the irregularity of the ground, resulting from that circumstance, gives it a picturesque and romantic appearance. It was the first established after the suppress-

sion of burial-places in the city, and was originally named *Champs de Repos*. The visitor, in making the tour of the cemetery, should ascend the high ground on the right, which affords an enchanting view of a deep hollow beneath, in which the poplar, the cypress, the lilac, and the honeysuckle flourish over the graves of the mouldering dead. Descending at the extremity of the lofty ground, he arrives at a stone cross, having on the left an elevation on which are handsome monuments of the families of Voyer d'Argenson, d'Aguesseau, de Ségur, and Seveste. He should then keep along the avenue next the wall, at the extremity of which, from the sandy elevation, the common trenches are seen at the outer boundary. By proceeding down one avenue and up the other, always making the stone cross his point of return, he will survey all the monuments in the ground, and his attention will frequently be arrested by epitaphs breathing the effusions of kindred and friendly tenderness. Amidst a vast multitude of simple grave-stones, he will meet with a considerable number of elegant monuments in the form of antique tombs, columns, and small temples, variously ornamented. The most prominent object in the cemetery is a lofty stone obelisk, surmounted by a cross, erected to the memory of a Duchess de Montmorency. Near it is a small tomb erected to the memory of Prince Ernest of Saxe-Coburg, who died at Paris in 1832. The view from hence is exceedingly beautiful. The stranger should not fail to visit this cemetery, as, except Père la Chaise, it is the most picturesque and rich in ornaments. The English visitor's attention, in the course of his perambulations, will frequently be arrested by monumental inscriptions in his native tongue to the memory of his own countrymen.

On returning from this spot, the *Barrière Blanche* will lead the visitor by the *rue Blanche* to the *Poste aux Chevaux*, at the corner of the *rue Pigale*. This large establishment is well arranged, and carefully kept; it contains a farriery, large sheds for fodder, corn, &c., the director's house, and other offices, besides the immense stables. The total number of horses belonging to it is 400. Strangers who desire it are readily admitted.

In this part of the town the houses, built in the style of villas, many of them surrounded by good gardens, and on the hill-side overlooking Paris, form a most delightful quarter of the capital.

Eastward of this, at the end of the rue St. Lazare, is NOTRE DAME DE LOURDES, district church of the second arrondissement.(1) It consists of a nave and two aisles, with a semicircular projecting end, over which there is a small Italian tower. The portico is composed of four columns of the Corinthian order, and the pediment, surmounted by statues, contains a group of the Virgin and Child, with adoring Angels. It is built like one of the ancient basilics of Rome: the wall of the high altar is adorned with scriptural figures on a gold ground; and each lateral altar with paintings of saints by the principal artists of the day. The columns are of polished stone, and the ceilings richly ornamented. This edifice, ornamented with the greatest elegance, cost 1,800,000fr.

Behind this church there is a new quarter of Paris, called *La Nouvelle Athènes*, well worthy of the stranger's attention, for the elegance and comfort of the houses. The rue des Martyrs will conduct him to the

ABATTOIR DE MONTMARTRE.—This structure is situated between the rues Rochechouart, de la Tour d'Auvergne, and des Martyrs, and the wall of Paris. The architect was M. Poitevin, under whose direction it was begun in 1811. It occupies a spot 389 yards in length by 140 in breadth.

The visitor may now descend by the rue Rochechouart, or by the rue du Faubourg Poissonnière, in the latter of which, on the hill side, is the large circular laboratory of the French *Gas Light Company*, besides other manufactories.

In the rue Montholon, at the eastern end, is

ST. VINCENT DE PAUL, district church of the 5th arrondissement. This small chapel contains nothing worthy of notice except the altar-piece, representing the apotheosis of the philanthropist to whom it is dedicated, and who was canonized in 1737. There is also a portrait of the same personage over the sacristy door.(2)

(1) The small church, known by this name, stands in the rue du Faubourg Montmartre; it was built in 1646, but contains nothing worthy of notice.

(2) A deviation is here made from the limits of this arrondissement by introducing a notice of some of the objects that lie out of it; but this the visitor will find calculated for his convenience; that portion of the third arrondissement which lies north of the Boulevard containing very few objects of interest.

A splendid church, begun during the reign of Charles X., on a rising ground in the rue Lafayette, is now being erected, and will replace the building just mentioned. The exterior presents an ample portico of the Ionic order, with double ranges of columns, and pilasters, while intervening windows go round the whole of the edifice. A second story or lofty attic rises from the body of the building, and the effect of the whole is bold and simple. It is expected to be roofed in within the present year.

Behind this church is a large open space of ground, as yet unbuilt on, called the *Clos St. Lazare*, from its having been once the property of the convent of the Lazarists in the rue du Faubourg St. Denis. From hence there is a very picturesque view of the heights of Montmartre and over Paris.

In the rue du Faubourg Poissonnière, at the corner of the rue Lafayette, is a large stone barraek for infantry; the central compartment of the front of which is ornamented with military trophies. Lower down in the same street, on the western side, is No. 11, the

**GARDE-MEUBLE DE LA COURONNE.**—Formerly there existed near the Louvre a building where the furniture, jewels, etc. of the crown were deposited. In 1760, when the two edifices were erected on the north side of the Place Louis XV. (Place de la Concorde), that nearest to the Tuileries was destined to receive these valuable objects. At the Revolution, the articles deposited at the Garde-Meuble were of immense value. In the night of September 16, 1792, a robbery was committed, but most of the stolen objects were afterwards recovered. The most costly articles, however, were dispersed during the troubles of that period. Under Napoleon the building in the Place Louis XV. was devoted to the residence and offices of the minister of the marine, and the Garde-Meuble was established at 6, rue des Champs-Élysées, from whence it was removed in 1826 to the rue du Faubourg Poissonnière. It contains all the superfluous furniture of the crown, which is of great value and elegance, the crown jewels, and other precious articles. An inspection of its contents would be very interesting, both to the antiquary and the general visitor; but it is understood that the public are not admitted, and a permission will be obtained, if at all, only with great difficulty. Annexed to this building is the *Conservatoire de Musique*, and the *Salle des Menus Plaisirs*, a small theatre, the use of which is sometimes granted for concerts and balls.

There are several very handsome houses in the rue du Faubourg Poissonnière; particularly No. 60, the gateway of which, flanked by bold Ionic columns, is one of the most stately in Paris. At the corner of the rue d'Enghien is another splendid mansion, now inhabited by the Director of the Customs; behind it are vast warehouses, which serve as the central dépôt of the customs. The rue Bergère, leading into the rue du Faubourg Montmartre, will bring the visitor to the Boulevard Montmartre. Here the *Hôtel de Montmorency*, with its gardens, formerly occupied the ground where now stands the Passage des Panoramas the rue Neuve Vivienne, etc. Nothing now remains of this once-splendid residence of one of the noblest families in France.

On the southern side of the Boulevard Montmartre is the pretty little *Théâtre des Variétés*. (See *Theatres*, etc.)

Beyond is the BOULEVARD DES ITALIENS, one of the most fashionable lounges in Paris. On the north side is Tortoni's, the rendezvous, during the morning and evening, of speculators in the public funds, who congregate off change hours in front of this celebrated Café, and form what is hence called *La Petite Bourse*. Some well-known restaurants, much frequented by the fashionables of Paris, are on this Boulevard. In the rue Lepelletier is the *Académie Royale de Musique*, and on the opposite side of the Boulevard is the rue Favart, leading to the *Nathan Opera*. (See *Theatres*, etc.)

Behind the former of these two theatres, in the rue Pinon, is a large building, roofed with curious elliptical arches, formerly used as a warehouse for the customs, but shortly to be converted into a market.

Leaving the Boulevard des Italiens, the visitor will find, at the corner of the rue de Richelieu, the *Hôtel Frascati*, a celebrated gaming-house, the second in Paris in point of respectability. The company is called *select*, and *ladies* are admitted.

The stranger is recommended to examine the fronts of the houses, erected in 1836, at the top of this street, which are remarkable for their magnificence, and then to pass, by the rue St. Marc, into the rue Neuve Vivienne, where he will find the architecture of the new houses still more splendid. The richness of their highly-decorated fronts is very well worthy of being carefully noticed. The shops of this quarter are also fitted up with great elegance and good taste, and in

this respect are unequalled by those of any other capital. Of this a proof may be had by the visitor in the *Passage des Panoramas*, which forms a series of arcades that rival the Palais Royal, and which cannot fail of being as strongly attractive to him as they are to the native of Paris.

The rue Neuve Vivienne leads to the *Place de la Bourse*, and in the street of the same name the handsome architecture of the houses, and the elegance of the shops, speak strongly to the prosperous state of commerce in the capital. On the west side of this place is the *Théâtre de l'Opéra Comique*. (See *Theatres*, etc.) In the middle is

**THE EXCHANGE, or LA BOURSE.**—The capital of France, though rich in other public buildings, was until within a few years destitute of so useful a building as an Exchange. Meetings of merchants for purposes of commercial intercourse were held regularly for the first time in 1724, at the Hôtel Mazarin, rue Neuve des Petits Champs, the residence of Law, the financier. During the Revolution they removed their meetings to the Church des Petits Pères, then to the Palais Royal, and next to a temporary building in the rue Feydeau. The want, however, of an edifice specially devoted to commercial operations was much felt; and the suppression of the convent des Filles St. Thomas afforded a site in every respect adapted for such a construction. M. Brongniart was charged to furnish plans for an Exchange, and the first stone was laid on the 24th of March, 1808. The works proceeded with activity till 1814, when they were suspended; they were subsequently resumed, and this sumptuous structure was completed in 1826. Brongniart dying in 1813, the works proceeded under the direction of Labarre. The form of the Exchange is a parallelogram, of 212 feet by 126. It is surrounded by a peristyle of 66 Corinthian columns, supporting an entablature and an attic, and forming a covered gallery, which is approached by a flight of steps extending the whole width of the western front. To the intercolumniations correspond two ranges of arched windows, separated by a doric entablature, and surmounted by a decorated frieze. Over the entrance is inscribed:—BOURSE ET TRIBUNAL DE COMMERCE. The roof of this magnificent edifice is entirely formed of iron and copper. The *Salle de la Bourse*, in the centre of the building, on the ground floor, is 116 feet in length, by 76 in breadth. It is of the Doric order, and is surrounded by



arcades, the basements of which, as well as the sides of the room, are formed of marble. Between the arcades are inscribed, in bronze letters, the names of the principal mercantile cities in the world. The roof, which rises in a coving form, has a large sky-light in the centre. It is remarkably rich in sculpture, and is adorned with monochrome paintings of a grey colour, in imitation of marble bas-reliefs, the figures of which are about 10 feet in height. Their number is 16, five on each side, and three at each end. They were executed by M. Abel de Pujol and M. Meynier. The subjects are as follow :—On the left or north side :—Commercial France accepting the Tribute of the four parts of the World—Europe—Asia—the town of Nantes—that of Rouen. In front of the principal entrance :—The city of Paris delivering keys to the God of Commerce, and inviting Commercial Justice to enter the walls prepared for her (1)—the town of Lille—that of Bordeaux. On the right :—The Union of Commerce and the Arts giving birth to the prosperity of the State—Africa—America—Lyons—Bayonne. Above the entrance :—The City of Paris receiving from the Nymph of the Seine and the Genius of the Ourcq the productions of Abundance—Strasbourg—Marseilles. All these pictures are of admirable execution and design. The pavement of this room, which will contain 2,000 persons, is entirely of marble. At the eastern end of this salle is a circular space railed off for the convenience of the agents de change, who alone are admitted within it; there is a communication from it with their hall of business. To the right are rooms for the committee and syndicate of the agents de change, and the courtiers de commerce, as well as the hall of meeting for the latter. On the left a grand staircase leads to a spacious gallery, supported by Doric columns, and to the Hall of the Tribunal of Commerce, with its accompanying chambers and waiting-rooms. The roof of this hall is beautifully painted with suitable designs. From this gallery a corridor, as on the ground floor, extends round the salle, and communicates with the Chamber of Commerce, the Court of Bankruptcy, and other public offices. From hence the best view of the interior is to be obtained. The hours of transacting business are from 1 to 5, but the galleries are open to

(1) Previous to the Revolution of 1830 the subject of this compartment was, Charles X. presenting the New Exchange to the city of Paris.

the public from an early hour in the morning. Ladies were formerly admitted into the Bourse as well as men, but from their excessive gambling in the funds they are not now allowed to enter the building during the hours of business. This sumptuous edifice may well serve as a model for all erections of the same nature; the total cost of its erection was 8,449,000 fr.

The rue des Filles St. Thomas leads from the Place de la Bourse to the rue Vivienne, where, at No. 48, will be found the Libraries and News Rooms of Messrs. A. and W. Galignani and Co. At this European Establishment is published the daily English Journal, *Galignani's Messenger*; so well known throughout the Continent. Opposite this house is the rue Colbert, leading to the rue Richelieu. A little way down this street, towards the south, on an open space called the Place Louvois, is

A new and neat FOUNTAIN, called by the name of the place. On this spot the French Opera-house formerly stood; but, on the Duc de Berri being assassinated at the door of that theatre in 1820, it was determined that the building should be razed; and accordingly the municipality of Paris voted funds for creating an expiatory monument on the site. Louis XVIII. refused to sanction this measure, which, however, was carried into execution by Charles X. The Chapel was never finished; it was intended to be very magnificent, and to contain a monument of the Duke. After the revolution of 1830, the works connected with the completion of the building were suspended, and in 1835 this chapel followed the fate of its predecessor, the opera-house. The remains of the edifice having been removed, the site was planted by the Municipality, and in the midst of the area a bronze fountain erected, the estimated cost of which is 100,000 fr. It consists of an ample basin formed of stone, out of which rises a pedestal of marble, with bronze bas-reliefs, supporting a basin of bronze, edged with heads, that are pierced for the water. In the centre of this stand bronze female figures, bearing a basin surmounted by a patera, out of which the water flows, and falls over the figures into the basins beneath.

The long inelegant-looking edifice in front of this Place, on the eastern side of the street, No. 58, is the

BIBLIOTHÈQUE DU ROI.—From the introduction of Christianity into France to the time of St. Louis, the few books existing in the kingdom belonged to the numerous convents

which had been successively established, and were confined to copies of the Bible, treatises of the fathers, canons, missals, and a few Greek and Latin authors. St. Louis caused copies to be made of all the conventual manuscripts, and arranged them in a room attached to the Sainte Chapelle. This collection of books the King bequeathed to several monasteries. From St. Louis to King John, we have no historical notice of any royal Library, and even that possessed by the latter monarch did not exceed eight or ten volumes. Charles V., his successor, who patronized literature, caused many works to be copied, and others to be translated; with these, and some books that were presented to him, he formed a library consisting of 910 volumes. They were deposited in a tower of the Louvre, called *la Tour de la Librairie*, and consisted of illuminated missals, and other religious works, accounts of miracles, lives of saints, and treatises upon astrology, geomancy, and palmistry. In order that literary persons might at all times use this library, a silver lamp was constantly burning. This collection was partly scattered and carried away during the reign of Charles VI. The remainder disappeared under the regency of the Duke of Bedford, who purchased it for 1,200 livres, and sent the greater part to England. Louis XI. collected the books scattered in the various royal palaces, to which he added several other collections; and, printing having been invented in his reign, he bought all books that were published. Charles VIII., in 1495, added to this collection the books he had brought from Naples after his conquest of that kingdom. The Princes John and Charles d'Angoulême, upon their return from England, after twenty-five years' captivity, founded two libraries, the one at Blois, the other at Angoulême, with books, collected during their residence in England, including most of those carried off by the Duke of Bedford. In 1496 Louis XII. caused the Louvre Library to be transported to Blois, and also added to the collection the libraries of the Sforzi and Visconti, from Pavia, Petrarch's collection, and the cabinet of Gruthuse, a Flemish gentleman. In 1515, Francis I. had the whole transported to Fontainebleau, and the catalogue of that date gives, as the total of the collection, 1890 volumes, amongst which were 900 printed volumes, and 38 or 39 Greek MSS. brought from Naples and deposited at Blois by Lascaris. Francis I. transferred the library of Blois to Fontainebleau, in 1544.

This monarch added greatly to the royal library, and first began the formation of the celebrated numismatic collection. Henry II. decreed, that a bound copy on vellum of every book printed should be deposited in the royal library. In 1527, by the confiscation of the goods of the Connétable de Bourbon, the library was augmented; but it suffered considerably from the Ligueurs, who carried off some of the most valuable manuscripts. Catherine de Médicis bequeathed to the royal library a collection of medals and manuscripts which she had brought from Florence. In 1594, Henry IV. ordered the library to be transferred from Fontainebleau to Paris, and placed in the Collège de Clermont (now Collège de Louis le Grand), which was left unoccupied by the Jesuits, who had recently been expelled from France. That order being recalled in 1604, their college was restored, and the king's library transferred to a room in the convent of the Cordeliers. Under Louis XIII. the royal library was enriched by many valuable collections, and removed from the convent of the Cordeliers to a spacious house in the rue de la Harpe; it then consisted of 16,746 volumes in manuscript and printed books. During the reign of Louis XIV., and the administration of Colbert and Louvois, the treasures of the royal library were augmented beyond any thing previously known; at the same time it was rendered accessible to the public. The house in the rue de la Harpe being found much too small, Louis XIV. formed the design of transferring the library to the Louvre; but, in 1666, Colbert bought two houses adjoining his residence in the rue Vivienne, to which the books were removed. This extensive collection, daily augmented by presents, purchases, etc., contained at the death of Louis XIV., in 1715, more than 70,000 volumes. Louvois had formed the determination to establish the royal library in the Place Vendôme, but his death defeated the project. Under the regency of the Duke of Orleans, the treasures of the library continuing to increase, and the houses in the rue Vivienne being found inadequate, a resolution was formed to remove them elsewhere. In the rue de Richelieu the immense hotel formerly occupied by Cardinal Mazarin embraced the entire space between the rue Vivienne, the rue de Richelieu, the rue Neuve des Petits Champs, and the rue Colbert. Cardinal Mazarin having married his niece Hortensia de Mancini, in 1661, to the Duke de la Meilleraie, constituted him his sole heir and

residuary legatee, upon condition of bearing his arms and name. Upon the death of the cardinal the palace was divided. That part towards the rue de Richelieu came into the possession of the Marquis de Mouchy, nephew of the cardinal, and was called *Hôtel de Nevers*. The other part, facing the rue Neve des Petits Champs, fell to the share of the Duke de Mazarin (de la Meilhéraie), and bore the name of *Hôtel de Mazarin*, till 1719, when it was bought by the regent, and given to the India Company. The exchange was afterwards established there, and subsequently the royal treasury, where the latter remained till 1829, when it was removed to the new structure in the rue de Rivoli. Upon the failure of Law's financial system, in 1721, the *Hôtel de Nevers*, in which his bank had been established, being left unoccupied, the regent determined to make it the seat of the royal library, which was accordingly transferred thither from the houses in the rue Vivienne; and there it has remained ever since, the buildings of the *Hôtel de Mazarin* having been annexed to it, upon the removal of the treasury. Its stores were greatly augmented under Louis XVI., at whose death the number of printed volumes amounted to more than 100,000. Upon the suppression of the monasteries at the Revolution, all the manuscripts and printed volumes contained in them were transported to the library, which took the title of *Bibliothèque Nationale*. The number then added is computed at nearly 100,000 volumes. Whilst Napoleon was first consul, it was enriched by some of the valuable treasures of the Vatican, and other libraries of Italy. Upon the occupation of Paris by the allied armies, in 1815, the greater part of these were restored, and the library, which was then called *Bibliothèque Impériale*, resumed its name of *Bibliothèque du Roi*. An annual grant is made by the government to the royal library, for the purchase of books, manuscripts, engravings, and antiquities. The building which contains this splendid collection is entirely destitute of ornament on the outside. Its length is 540 feet, and its breadth 130. The front is a plain wall, pierced with windows, most of them now filled up. The entrance leads into a court, 300 feet in length, by 90 in breadth, surrounded with piles of building, which are not without dignity and elegance. They present two styles of architecture, the one that of the ancient *Hôtel de Nevers*, and the other that of buildings erected about the year 1740. A hand-

some staircase to the right leads to the rooms open to the public, and the cabinet of medals and antiques. The books are kept in cases with wire grating, which no one is allowed to open except the persons attached to the establishment. The library was formerly divided into five sections, viz.—1, printed books; 2, manuscripts; 3, medals and antiques; 4, engravings; 5, title-deeds and genealogies. The sections are now four, the latter having been suppressed during the Revolution, and since annexed to the section of manuscripts. The printed works occupy the ground floor, the first floor, and several galleries above, but the rooms of the first floor alone are open to the public. The collection at present consists of 900,000 printed volumes, 80,000 MSS., and 1,000,000 of historical papers. In 1835, it received an addition of 15,000 volumes, besides pamphlets. They are arranged in five divisions, as follow:—1, theology; 2, jurisprudence; 3, history; 4, philosophy; 5, belles-lettres, according to the usual system published in the *Bibliographie Instructive*, by Debure. Tables, with inkstands, are placed in the middle of the rooms for the convenience of readers and writers, who must furnish themselves with paper and pens. No conversation is permitted. The way to procure a book is to write its title, and hand it to one of the librarians. The tables are filled by persons of all classes, in pursuit of knowledge, and frequently by ladies. In a square room, called *le Petit Salon*, which contains the editions of the 15th century, is a bust of Louis XVIII., in bronze, and in the centre of the transversal gallery, stands the French Parnassus, by Titon du Tillet—a paltry production, in bronze. At the end of this gallery is a very remarkable representation of the pyramids of Ghiseh, in Egypt, and the surrounding country, done on an exact scale, which is marked upon the plan. In this gallery are busts of Jérôme Bignon, and J. P. Bignon, successively librarians. It also contains a beautiful basin of porphyry, brought from the abbey of St. Denis, and said to have been used at the baptism of Clovis. In the adjoining gallery is a representation of the system of the universe, executed at Milan, by Rouy; and at the extremity is a statue in plaster of Voltaire, seated in an arm-chair, by Houdon, which served as a model for the marble statue in the Théâtre Français. This gallery leads to a room in which are two immense globes, begun at Venice, by Pierre Coronelli, by order of the Cardinal d'Estrées, who, in

1683, presented them to Louis XIV., to whom he had dedicated them. They are nearly 12 feet in diameter, but are more remarkable for their size than for their exactness. The ground floor is filled with modern editions, printed on vellum and large paper, or copies remarkable for their binding. The greatest typographical curiosity in this library is the most ancient printed book *with a date*; it is a Psalter, printed at Mentz in 1457, by Fust and Schœffer. The Bible called *Mazarin*, also in this library, was printed in 1456, with cut-metal types.

The manuscripts are deposited in several rooms, and a gallery on the first and second floors, but those of the first floor alone are open to the public. They consist of about 80,000 volumes, in Greek, French, Latin, Oriental, and other languages, including 30,000 which relate to the history of France. The catalogue of the manuscripts alone fills 24 volumes, besides ample supplements to each. This section of the library once possessed the most ancient manuscript known, viz. the Virgil of the Vatican of the fourth century; which, together with other valuable manuscripts from the Vatican and the library of St. Mark, at Venice, were restored in 1815. After passing through several rooms, the stranger enters a superb gallery, which existed in the time of Cardinal Mazarin. Its length is 140 feet, and its breadth 22. The ceiling, painted in fresco, by Romanelli, in 1651, represents various subjects of fabulous history, divided into compartments. In this gallery are preserved very valuable and curious manuscripts. Among them is a Statement of receipts and expenses under Philippe le Bel, in the 14th century, on waxen tablets; the manuscripts of Galileo; letters from Henry IV. to Gabrielle d'Estrées; the prayer-books of St. Louis and Anne of Brittany, and one which belonged in succession to Charles V., Charles IX., and Henry III., and bears their signatures; all beautifully written on vellum, and richly illuminated; the manuscript of Telemachus in Fenelon's own hand; memoirs of Louis XIV., in his own hand; a manuscript of Josephus; a volume of 300 pages containing the names of all the victims of Robespierre, etc. The most ancient manuscripts now existing in this collection, are some prayer-books of the fifth and sixth centuries. Among the foreign manuscripts are some Persian, Indian, Arabic, Chinese, and Siamese, remarkable for their beauty. Various specimens of the autography of many of the most celebrated personages

of French history are here preserved : of Francis I., Henry IV., Louis XIV., Turenne, Mme. de Maintenon, Voltaire, Racine, Corneille, Boileau, Bossuet, etc.

The *Cabinet of Medals and Antiques*, which forms a distinguished part of this sumptuous establishment, is situated at the extremity of the principal gallery on the first floor. The total number of medals and coins is computed at 80,000. Among them are some which are extremely scarce, and some which are unique. It likewise possesses many of the earliest Roman coins, and specimens of modern medals. Among the antiquities, which are very numerous and valuable, is the superb collection of the Count de Caylus. At the Revolution, all the antiquities contained in the treasury of the Sainte Chapelle and in that of the Abbey of St. Denis were added to this cabinet. It is worthy of observation that during the disorders and pillage of the Revolution, the Royal library, which contained so much metallic treasure, was constantly respected. In the cabinet may be seen many curious Egyptian antiquities, some remarkable objects found in the tomb of King Childeric, the bronze chair of King Dagobert, the famous vase of the Ptolemys, the celebrated cameo representing the apotheosis of Augustus, the sword of the order of Malta, the seal of Michael Angelo, the silver disks found in the Rhône in 1656, called the shields of Hannibal and Scipio, and some antique busts. But the most precious curiosities in the collection are, the beautiful antique cameos and intaglios, executed with an exquisite finish which has not been equalled in modern times. In the cabinet is a marble bust, by Houdon, of the Abbé Barthélemy, formerly keeper of the medals. On the ground floor are some ancient stone monuments (among which is the celebrated zodiac of Denderah), as well as some mummies, papyrus, inscriptions, and other antiquities. In these rooms the archaeological lectures are delivered.

The *Cabinet of Engravings* occupies several rooms of the entresol, and is approached by a small staircase to the right, at the angle of the court. It was founded by Colbert, who, in 1667, bought the Abbé de Marolle's collection of plates, comprised in 440 volumes, containing about 125,000 prints. To this acquisition were afterwards added other collections : —that of Gaignières, in 1711; of Beringhen, in 1731; of Marshal d'Uxelles, in 1753; of Begon, in 1770; and several others less considerable. The number of plates at present com-



posing the cabinet may be computed at 1,200,000, contained in 6,500 volumes or portfolios. They are classed in the following order:—viz. 1, galleries, cabinets, and collections of sovereigns and private individuals, rare specimens in the art of drawing and engraving; 2, the Italian and southern schools; 3, the German schools; 4, the French schools; 5, engravers; 6, sculpture; 7, antiquities; 8, architecture; 9, the physico-mathematical sciences; 10, natural history; 11, the academic arts; 12, arts and mechanics; 13, encyclopedias; 14, portraits; 15, costumes; 16, historical prolegomena; 17, history; 18, hierology; 19, mythology; 20, fictions; 21, travels; 22, typography; 23, bibliography. Persons desirous of examining some of the volumes should ask, in the schools of Italy, for the works of Michael Angelo, Raphael, Titian, Correggio, the Caracci, Dominic Zampieri, and Guido;—in those of Germany, Albert Durer and Holbein;—in those of the Netherlands, Lucas Van Leyden, Rembrandt, Rubens, and Vanduyck;—in those of France, Poussin, Le Brun, Le Sueur, and Rigaud. Amongst the foreign engravers, the works of Marc Antoine Raimondi, Hollar, Crispin de Pas, Goltzius, Bloemart, and Romain de Hogue; among the French, those of Callot, Duplessis Bertaux, Mellan, Silvestre, Nanteuil, Picart, Le Clerc, Edelinck, Audran, Le Bas, Wille, and Moreau. In natural history are many plates of birds and plants, beautifully coloured, such as the pigeons of Madame Knip, the birds of Paradise of Levaillant, the flowers of Prevost, the lilies and roses of Redouté. The portraits, to the number of 55,000, are divided in each country according to the rank or profession of the individuals, and are classed in chronological or alphabetical order. The series of the costumes of various countries and different ages cannot be viewed without interest. The history of France fills eighty portfolios. The topographical collection is very curious; the topography of Paris alone occupies 54 portfolios. The Cabinet of Engravings consists of several rooms; in the first of which is a selection of very fine engravings, in frames. All the aqua-fortis engravings are placed in the compartment of the first window; the engravings of Marc Antoine Raimondi, together with those of the Italian and German masters, are to be found in that of the second window, or the first in front. All the other parts of the first room, and of the second (called the gallery), are occupied by fine plates of the age of Louis XIV., both those

published in foreign countries and in France, as well as proofs of the finest productions of modern French engravers. In the middle of the gallery are tables and chairs, for the convenience of those who wish to inspect the engravings. The attendants are always ready to supply any volume that may be asked for, upon the person applying to one of the librarians.

The royal library is open for students, authors, etc., from ten till two, every day, except Sundays and holidays. Visitors are admitted to the library as well as to the cabinet of medals and antiques, and the cabinet of engravings, from ten till two on Tuesdays and Fridays. The vacation commences 1st September, and ends on 15th October, during which period the library is closed. Literary persons, well recommended, are allowed to have books out of the library.

Further to the south in the same street, at the corner of the rue Traversière, is the *Fontaine de Richelieu*, erected in 1671, and bearing the following inscription by Santeuil, alluding to Cardinal Richelieu's office of grand master of navigation.

Qui quonam magnum tenuit moderamen aquarum  
Richelius fonti plauderet ipse novo.

The visitor will now proceed, along the rue St. Honoré, to St. Roch, 296, rue St. Honoré, parish church of the 2d arrondissement.—The first stone of this church was laid by Louis XIV. and his mother Anne of Austria in 1653; but the works proceeded slowly till 1721, when the Financier Law gave 100,000 livres towards the completion of the edifice, which however did not finally take place till 1740. The original designs of the church were by Lemercier, those of the portal by De Cotte. The front is approached by a flight of steps extending the whole breadth of the church, and famous for many a revolutionary scene transacted on them. The crowd mounted them to see Marie Antoinette led to execution; Bonaparte cleared them with his cannon before his consulate, and in 1830, a stand was made on them against the gendarmerie. (1) The portal is adorned with two ranges of columns of the Doric and Corinthian orders, surmounted by a pediment and cross: it is 84 feet in breadth, and 91 feet in height to the

(1) Bonaparte struck the name of St. Roch out of the calendar, to make room for St. Napoleon.

summit of the cross. The body of the church is slightly cruciform, with transepts only a few feet in depth ; the length of the nave is 90 feet, that of the choir 69, their breadth 42 ; aisles with chapels run along each side. The interior is plain, of the Doric order, and has the piers of the arches cased with marble at their bases. On one of the pillars that support the organ gallery is a mural monument erected by the Duke of Orleans, in 1824, to the memory of Cornuille ; on the other is a similar tablet, containing the names of the benefactors of the church, and distinguished persons buried there, whose tombs were destroyed at the Revolution : among them, that of the celebrated Abbé de l'Épée, founder of the deaf and dumb institution. In the third chapel to the right hand, on entering, are part of the monuments restored after the Revolution, and among them that of the infamous Cardinal Dubois, whose figure is seen in a posture of prayer ; the others are to the Duke de Créquy, Lesdiguières, and Mignard, the painter. In the opposite chapel, on the left hand, are the monuments of Lemoine, the planter of the gardens of Versailles ; Maupertuis, the Maréchal d'Asfeld, and the Count d'Harcourt. The *Chapelle des Fonts* contains a group in white marble of the Baptism of Christ, by Lemoine ; and the chapel of St. Louis has a curious picture, presented to it by the knights of St. Louis ; in the next, is one of the Virgin appearing to Antonio Botta. The transepts contain 4 statues and two good pictures ; one by Vien, the Preaching of St. Denis ; the other by Doyen, the Cure of the Mal des Ardens in 1230, through the intercession of Ste. Geneviève. The choir presents little that is worthy of notice except a second organ, which, on days of ceremony, alternates with the large and fine-toned instrument over the principal door. Behind the high altar is a monument of cedar of Lebanon, richly ornamented with gilt bronze and mouldings. It rests upon a basement of costly variegated marble, and contains the relics belonging to the church. The divisions in which the relics are classed are formed by fluted columns and pilasters. Behind the choir is the Lady chapel, of an elliptical form, decorated with Corinthian pilasters, and surmounted by a dome painted in fresco by Pierre. On the altar is a group in white marble, by Anguier, which formerly adorned the altar of the Val de Grâce. It represents the infant Jesus in the manger, accompanied by the Virgin and Joseph, and is a fine piece of sculpture. The altar is covered

with a beautiful cloth worked with the needle. Four pictures at the entrance to this chapel are worthy of attention, namely, the Raising of Lazarus, by Vien; Christ raising the daughter of Jairus, by Delorme; Christ driving the money-changers from the Temple, by Thomas; and Christ blessing little children, by Vien. In the aisle round this chapel are several pictures, of which those most entitled to notice are, the triumph of Mordecai, by Jouvenet; Christ bearing his cross; Isaiah, by Legendre; and St. John preaching in the wilderness, by Champmartin, a very valuable modern painting. Near the sacristy door is a curious little picture, representing the Virgin in glory, and round her 15 scenes of her own life and that of Christ. Immediately behind the Lady Chapel is that of the Saint Sacrement, which is magnificently fitted up in representation of the Holy of Holies of the Mosaic tabernacle: all the ornaments of the Jewish ritual are placed there, and the light of day is excluded by curtains of crimson silk. Still further on is a low vaulted chapel containing the Calvaire, with a figure of Christ by Anguier, that formerly stood over the altar of the Sorbonne. It contains nothing worthy of remark, except a sketch by one of the old masters of the Italian school. This church, though not remarkable for any architectural beauty, is the richest in Paris, and is at present celebrated as being the church of the court; the Queen and the younger branches of the Royal family very frequently attend service there, and it is one where the rites of the annual festivals are performed with great solemnity. On these occasions, the music and singing are so remarkably good that the affluence of strangers is very considerable, and sometimes excludes the possibility of entrance.

In the rue d'Argenteuil, behind the church of St. Roch, at No. 18, is the house where Corneille died. It bears a black slab with an inscription, and has a bust of the poet in the court-yard.

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### THIRD ARRONDISSEMENT.

On entering this arrondissement by the rue Neuve des Petits Champs, the visitor will find on his left the Passages Vivienne and Colbert; the latter of which is one of the most elegant in the capital. The greater part of the eastern side of the rue

Vivienne was once occupied by the hôtel and gardens of the great Colbert. From hence the visitor will proceed to the

**PLACE DES VICTOIRES.**—This place was formed in 1685, by order of the Duke de la Feuillade, and its construction was commenced by Prédot, after the designs of Mansart. Its form is the segment of a circle, whose diameter is 240 feet. The style of architecture of the surrounding houses is uniform, consisting of a range of Ionic pilasters, resting upon a basement of arcades. In the centre, was a pedestrian statue, in gilt lead, of Louis XIV., in his coronation robes, treading a Cerberus beneath his feet, and crowned by Victory. At the angles of the pedestal, four bronze figures of nations in chains represented the power of the monarch and the success of his arms. A few days before the fête de la Fédération (July 14, 1790), the figures at the angles were removed to the court of the Louvre, from whence they were afterwards transported to the Hôtel des Invalides. The statue was destroyed on the 10th of August, 1792, and the place took the name of *Place des Victoires Nationales*. The bronze bas-reliefs that adorned the pedestal are still preserved in the Louvre. A colossal naked statue of General Desaix, in bronze, was erected here in 1806, but, on account of its shocking public decency, was taken down in 1814, and afterwards melted to form the statue of Henry IV. The present statue of Louis XIV. was modelled by Bosio, on the order of Louis XVIII., and was inaugurated on the 25th of August 1822; an invalid who had lived under Louis XIV. being present at the ceremony. It is a work of much excellence. The monarch, habited as a Roman Emperor, though with the perruque of his own age, and crowned with laurel, is well placed on the horse, which is full of vigour and animation. The entire mass, which weighs nearly 16,000 lbs., is merely supported by the hinder legs and tail. The pedestal is decorated with two bas-reliefs, representing the passage of the Rhine by Louis XIV., in 1672, and that monarch upon his throne distributing military decorations. On one end is the inscription, 'LUDOVICO MAGNO; and on the other LUDOVICUS XVIII. ATAVO SUO. The circular marble pavement out of which the pedestal rises is surrounded by palisades fenced by cast-iron posts.

At the north-west corner of this place, a street leads to the **ÉGLISE DES PETITS PÈRES**, or DE NOTRE DAME DES VICTOIRES, Place des Petits Pères, 1st district church of 3d arrondissement.—A community of bare-footed Augustin

monks, (1) established in Paris, in 1607, occupied a convent in the rue des Petits Augustins. Louis XIII. declared himself their founder, in 1629; and, in the same year, laid the foundation of a convent contiguous to the spot where the church now stands, and dedicated the church to Notre Dame des Victoires, in commemoration of the victories he had obtained, and particularly of the capture of la Rochelle. This was afterwards taken down, and the present edifice erected in 1658, after the designs of P. Lemet. The form of the edifice is a Roman cross; its length is 133 feet, its breadth 33, and its height 56. The portal was built in 1739, after designs by Cartaud, and presents pilasters of the Ionic and Corinthian orders. The interior is without aisles, but the nave has on each side 6 richly-decorated chapels. In the last chapels towards the choir, may be seen the small oratories of the superiors of the religious community; and in one on the left hand is the tomb of the celebrated composer Lulli. Around the choir is some richly-carved wainscoting; above which are seven large paintings by Vanloo, of much merit. That over the altar represents the Virgin seated on a cloud, and Louis XIII. prostrate at her feet offering the plan of the newly-built church; the six others relate to passages in the life of St. Augustin. The whole is of the Ionic order, and has a solemn appearance from its mere simplicity. During the Revolution this church was used as the Exchange. The buildings of the convent are now used partly as the mairie of the arrondissement, and partly as a small barrack for infantry.

Opposite is the FONTAINE DES PETITS PÈRES.—This fountain, constructed in 1671, with a basement, two pilasters, and a pediment, bears the following inscription, by Santeuil:—

Quæ dat aquos soxo læt hospita nympha sub imo;  
Sic tu, cum dederis dona, latere velis.

In the rue Notre Dame des Victoires is the immense establishment of the *Messageries Royales*, which extends into the rue Montmartre; and nearly opposite to its gate-way, at 144, in the latter street, is the

(1) This community was called *Petits Pères*, because two of the most zealous for the establishment of their order in Paris, who were men of small stature, being introduced into the antechamber of Henry IV., the king said, "*Qui sont ces petits pères-là?*" from which time they retained the name.

**MARCHÉ ST. JOSEPH.**—This market, begun in 1813 and completed in the following year, stands on the site of a chapel dedicated to St. Joseph. It is open daily.

Northward of this, and on the same side of the way, is the **FONTAINE DE LA RUE MONTMARTRE.**—This fountain, built against a house, is ornamented with congelations, and surmounted by a pediment. Immediately beyond this, at 178, is the

**HÔTEL D'UZES.**—This hotel, built by Le Doux, is remarkable for the arch which forms the entrance. For some years it was inhabited by the Director General and the Administration of Customs, but it now belongs to Baron Delessert, the banker. It is one of the finest hotels in Paris, and is said to have been purchased by its present possessor, with the property attached, for only a million of francs.

From hence the stranger will pass on to the Boulevard Poissonnière. On his right hand, at No. 23, will be

**The HÔTEL DE MONTHOLON.**—It has a fine front of the Ionic order, and contains some magnificent apartments ; but is now used as a magazine for carpets.

This Boulevard still preserves the large trees that have adorned it for so many years ; it is a pleasant walk in the summer, and has at all times a picturesque appearance. It joins the Boulevard de Bonne Nouvelle ; on the northern side of which are the *Gymnase Dramatique*, and the *Gymnase Musical*. (See *Theatres*.)

From this Boulevard, the stranger should pass by the rue Poissonnière into the rue Montorgueil, crossing the rue de Cléry, a street well known for being entirely occupied by upholsterer's shops. In the rue Montorgueil, he will find the Passage Saumon, the longest in Paris ; famous for an insurrectionary fight in 1832, and immediately beyond it the *Rocher de Cancale*, one of the most celebrated restaurants of Paris. He will then proceed to the

**HÔTEL DES POSTES** (*General Post Office*), rue Jean Jacques Rousseau.—This hotel, towards the end of the 15th century, was merely a large house, called *l'Image Saint Jacques*, belonging to Jacques Rebours, procureur de la ville. It was purchased and rebuilt by the Duke d'Épernon, and afterwards sold by his son to Barthélemy d'Hervart, comptroller-general of the finances. The latter nearly rebuilt it, and spared no expense to make it a magnificent habitation. It was remark-

able for several works of Mignard, and Bon Boullogne. This hotel afterwards bore the name of d'Armenonville, until it was purchased by the government, in 1787, for the General Post Office. Great additions have been lately made to the buildings connected with this establishment, and a handsome front erected in the rue Coq Heron. They include several courts, in one of which the mails are arranged, each under its own special arcade, every evening previous to starting. A trap-door and wooden funnel is opened in the floor of the room above, exactly over each particular mail, down which the bags, etc., are shot into the boot of the mail with certainty and regularity. The whole building is well arranged: strangers are admitted into the courts, but not into the offices. (For postages, etc., see page 9.)

The visitor will now do well to go into the rue Coquillière, at the eastern end of which is

ST. EUSTACHE; parish church of the third arrondissement.—This church, which is the largest in Paris except Notre Dame, stands upon the site of the chapel of St. Agnes, which existed as early as 1213; it was begun in 1532 and finished in 1642. An inscription recording the date of its erection will be found in the south-west corner of the south aisle. It is a cruciform church, having a circular end, intersected by a projecting circular Lady chapel, with double isles running round both the nave and the choir, the transepts being without aisles, as in the metropolitan church. A small tower rises from the centre of the cross, which was intended apparently to terminate in a short spire: it is now however mutilated, and is used as the station of a telegraph. The portico of the church is of much later date than the rest of the building, having been erected by Mansart de Joudy in 1754, and having lately been completed and repaired. It consists of two ranges of columns, Doric and Ionic, the latter supporting a pediment. At the northern end is a small tower ornamented with Corinthian columns; that at the southern end has never been finished. This harmonizes very badly with the rest of the edifice, which is of that last shade of the pointed style known in France as the *Style de la Renaissance des Arts*, and in England as the *Elizabethan-Italic*. It is the finest specimen of this style in the capital. The arches of the nave, choir, and vaultings are all circular, except in the apsidal termination of the choir, where the lower arches are pointed, and



this vaulting often elliptical. In the Lady chapel, too, there is a bold and very flat elliptical arch at the juncture of its roof with that of the aisles. The arches of the nave and choir are lofty; above them is a triforium gallery with pairs of arched openings, and, above this, large and lofty clerestory windows run round the church. At the northern and southern ends of the transepts are circular windows of ample dimensions. The vaulting of the whole church is elaborate, and the ribs rest upon Corinthian capitals. In the front of the piers, however, the principal vaulting ribs are continued to the pavement: while on the sides are three series of columns. In the nave the tracery of the windows represents fleurs de lis, while that of the north transept and choir forms heart-shaped compartments. The outer aisles have ample windows, and chapels corresponding to each compartment of the nave or choir. The Lady chapel has been much altered from its original state, and has lost its elaborate pendent and open-worked keystones, which form a remarkable feature of the vaulting of the rest of the church. In this chapel is Colbert's tomb, a sarcophagus of plain black marble; bearing a kneeling figure of the statesman, with two female figures at the base, admirably sculptured. Underneath the choir is a subterranean chapel dedicated to St. Agnes. A little of the painted glass of the choir remains, but is not good: the interior contains few paintings of any great merit, but has a handsome altar-service of silver candelabras, and a very fine-toned organ. The exterior is well known for its elaborate northern and southern door-ways, the mouldings of which bear niches for saints, with small black marble pillars, and are sculptured with the greatest delicacy. Bold flying buttresses resting on double arches support the upper walls of the edifice, and gargouilles jut out all around from above the aisles. The interior effect of this church is very striking, and it is well worthy of a protracted examination from the traveller of taste. The total length is 318 feet, breadth at the transepts 132 feet, height 90 feet. Many distinguished persons have been buried here. Among them Voiture, Vauvelas, Lafosse, Homberg, the Marechal de la Feuillade, Admiral de Tourville, and Colbert. On the principal festivals this church is thronged by amateurs of fine music, and more marriages and funerals are celebrated in it, than in almost any other church in Paris.

• Behind this church is

The FONTAINE DE TANTALE, at the point formed by the streets Montmartre, and Montorgueil.—In a niche, surmounted by a pediment, in the tympanum of which is the Imperial eagle, a head of Tantalus in sculptured above a shell, from whence the water falls into a rich vase, and thence into a semicircular basin.

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#### FOURTH ARRONDISSEMENT.

The stranger may enter this arrondissement by the Palais Royal, where he will begin by the rue Montesquieu, and the Passage Véro Dodat, one of the best in Paris. This will lead him to the great establishment of the diligences of *Laffitte, Caillard, et Cie.*, rue de Grenelle. He may pass through this into the rue St. Honoré, where he will perceive

The ORATOIRE.—This spacious church was built for the *Prêtres de l'Oratoire*, in 1621, by Lemer cier; and occupies the site of the Hôtel du Bouchage, which had once belonged to the Duchess de Montpensier, and previously to Gabrielle d'Estrées. The community having been suppressed at the Revolution, the church served for the public meetings of the Quartier, until 1802, when it was ceded to the Protestants of the confession of Geneva. The entrance, approached by a flight of steps, is ornamented with Doric columns and pilasters, above which is another row of 4 Ionic columns, crowned with a pediment. The interior is of the Corinthian order; the roof is richly sculptured, and the galleries are fronted with balustrades. Service is performed here every Sunday in French at twelve.

The FONTAINE DE LA CROIX DU TIROIR is at the corner of the rues de l'Arbre Sec and St. Honoré. This fountain, erected in the time of Francis I., was rebuilt by Soufflot in 1775. Each front is adorned with pilasters wrought in stalactites and shells. It is surmounted by a balustrade, and between the windows of the first storey is a nymph pouring water into a basin.

The rue de l'Arbre Sec leads to the east end of

St. GERMAIN L'AUXERROIS, parish church of the fourth arrondissement.—A church was founded on this spot by Childebert in honour of St. Vincent; and, according to the accounts transmitted to us, is said to have been of

a circular form. This edifice was however sacked and destroyed by the Normans in 886. A monastery was established here, and the church rebuilt by King Robert in 998, at which time it was dedicated to St. Germain l'Auxerrois. The ecclesiastics of this religious house were afterwards formed into a regular college or chapter; and it in later times became celebrated for a school attached to it, the glory however of which was eclipsed by the foundation of the Sorbonne. The number of clergy attached to this chapter was very great, being upwards of forty, and besides these there were at the beginning of the 18th century fifty other priests dependent upon the church and officiating in the parish. The privilege of a peculiar jurisdiction was also possessed by this society until 1744: at which period the chapter was united to that of Notre Dame. This parish, since it included the Louvre and the Tuileries, was long considered as the Royal Parish, and the church itself was frequently the object of the munificence of the crown. During the horrors of the Revolution the edifice escaped without much external damage, and might have remained entire until the present day; but on the 13th February, 1831, an attempt having been made to celebrate in it the anniversary of the death of the Duke de Berry, a popular commotion took place, the church was pillaged, and every thing within it entirely destroyed. The mob was with great difficulty prevented from pulling it down: and it was in consequence of this commotion that, on the same day and the following one, the archbishop's palace, at the side of Notre Dame, was also attacked and levelled with the ground. Since then the church has remained shut up, its repairs are neglected, and the whole will fall speedily into ruin, if it is not taken down to make room for a new street projected from the Louvre to the Barrière du Trône, a thing that would be much to be regretted, on account of its great antiquity and the historical events which are connected with it. Of these there is one that deserves particular mention. It was from the belfry that the fatal signal was given for the commencement of the horrible massacre on the eve of the Fête of St. Barthélemi, 23d August, 1572; and the bells of this church tolled during the whole of that dreadful night. It was from a house that stood next to the deanery, in the cloister that once surrounded this church, that a shot was fired at the

Admiral de Coligay, a short time previous to that abominable tragedy. Here, too, in after times, the beautiful Gabrielle d'Estrées lodged for a short time, and died, in the house of the dead. The cloister of St. Germain l'Auxerrois had however become famous in the history of France as early as 1356; for it was within its precincts that Etienne Marcel, Prévôt des Marchands, stirred up his formidable insurrection. The church is a regular cruciform edifice, with an octagonal east end, and a tower at the intersection of the nave and transepts. A double aisle lines both nave and choir, but not the transepts; and in front of the western doorway a porch extends the whole width of the nave. The accounts of the different dates of various parts of this edifice are uncertain and in some respects contradictory. Nothing remains of the original work; the earliest portion now existing is the western doorway, the plan and sections of which show it to be copied from one previously existing of the 13th century, and to have been erected in the 14th. The porch was erected in 1435-9, by Jean Gausel, maître-tailleur de pierre, at a cost of 960 livres; and it is said that the other parts of the church were built previously to this date, during the regency of the Duke of Bedford. The architecture however of the major part of this edifice, as it now stands, is of the latter end of that century. The north aisle of the nave is said to have been built in 1564: the gallery of the communion in 1607, the high altar in 1612, and the tower in 1649. The principal parts that are worthy of notice are, besides the western porch and doorway, the magnificent doorways of the northern and southern transepts, and the open-worked battlement that caps the aisles and the main body of the church. Of the internal decorations nothing remains: the seals of the municipal authorities are on the doors, and the title, *Mairie du quatrième Arrondissement*, on the western front, tells of the device that was obliged to be adopted to save it from total destruction. No traces now remain of the cloisters of this church. In a small street to the south, a turret of the 15th century is at the corner of a house, which once belonged to the ecclesiastics; and the *Quai* and *Place de l'École* preserve by tradition the name of the school of St. Germain l'Auxerrois.

The *PLACE DE L'ÉCOLE* is a small square, remarkable for nothing except a little fountain which stands in the middle,

and consists of a square pedestal rising out of a circular basin, and bearing a vase. The water issues from four bronze lions' heads at the base of the pedestal.

From hence, after leaving the Quai de l'École and the Pont Neuf, the visitor will pass along the street immediately opposite, the rue de la Monnaie, and about half way up will find the rue de Bethizi. Here, at No. 18, is the

HÔTEL DE ROHAN MONTBAZON, the dwelling of the unfortunate Gaspard de Coligny, admiral of France, where he was murdered during the massacre of St. Bartholomew's day. This house was afterwards occupied by the Seigneurs de Rohan-Montbazon. It is now tenanted by a restaurateur, who has taken for his sign "à l'Amiral Coligny." The house offers nothing remarkable to the indifferent observer; but the large size of the windows on the first floor betokens their antiquity; and in the court-yard of No. 20, is a turret with a well forming part of the ancient mansion.

The visitor will follow the rue de Bethizi, and on the left will find the rue des Bourdonnais. He will do well to enter this narrow street, and to examine No. 11, the

HÔTEL DE LA TREMOUILLE, commonly called the *Maison de la Couronne d'or*.—This is a curious monument of the architecture of the 14th century.(1) It was purchased, in 1363, by the Duke of Orleans, brother to King John. The Gothic staircase to the left on entering is very remarkable. Though disfigured by modern repairs, several parts of the elegant architecture are still entire, and there is perhaps no ancient building in Paris the ornaments of which are wrought with greater delicacy.

On again returning to the rue de Bethizi, and proceeding onwards to the rue du Chevalier du Guet, the *Mairie* of the arrondissement will be passed, and the stranger, after having trodden some of the most historic ground of Paris, will emerge into the rue St. Denis, and on the right hand will observe the

PLACE DU CHATELET.—Here was the site of the Châtelet; the court of justice as well as the prison of Paris in the middle ages. The court was suppressed at the Revolution, and the building destroyed in 1802. What the capital has lost by the

(1) French antiquarians all assign this date to the hotel; and no doubt a house existed here at that time; but of the architecture, as it is now to be seen, it may very well be questioned whether any part is anterior to the 15th century.

demolition of one of its most interesting monuments, it has hardly perhaps gained by the formation of the present square, which presents three sides of 220 feet, and, in the middle, contains a fountain, erected in 1808 after the designs of M. Bralle. This fountain consists of a circular basin 20 feet in diameter, with a pedestal and column in the centre, 58 feet in elevation. The shaft of the latter represents the trunk of a palm-tree, and the capital the branches. Upon the pedestal are four statues, representing Justice, Strength, Prudence, and Vigilance, which join hands and encircle the column. The shaft is divided by bands of bronze gilt, bearing the names of the principal victories gained by Napoleon. At the angles are cornucopiæ terminated by fishes' heads, from which the water issues; while two sides of it are ornamented with eagles encircled by large crowns of laurel. Above the capital are heads representing the Winds, and in the centre a globe, which supports a gilt statue of victory.—The chamber of notaries occupies the house No. 1, upon the Place du Châtelet, where houses and other real property are sold by auction. Goods seized by warrants issued by magistrates are sold by auction in the open place on Wednesdays and Saturdays.

The visitor will return into the rue St. Denis, and, on the left hand, will find the rue de la Ferronnerie. He may inspect the

**BUREAU DES MARCHANDS DRAPIERS**, 11, rue des Déchargeurs. — This edifice was the hall of the drapers' company. It was erected about the middle of the 17th century, and now serves as the *Dépôt Général des Bonneteries de France*.

No one should pass through the rue de la Ferronnerie, without recollecting that the house No. 3 is the one in front of which Henry IV. was murdered by Ravaillac. The street was exceedingly narrow at that time, and the assassin, mounting upon one of the large stone-posts that stood against the wall, was able to reach inside of the royal carriage. The bust of the monarch is to be seen placed on a bracket in front of the house, at the second storey.

Immediately behind the rue de la Ferronnerie, lies the

**MARCHÉ DES INNOCENTS**, an immense area, formerly the burying-ground of the church of the Innocents, which stood at the eastern end of the present market. The accumulation of human remains during 8 or 9 centuries in this ground had become so serious a nuisance that, in 1786, the bodies, bones,

etc., were all transferred to the Catacombs, the soil entirely renewed, and a market erected. The peasants and cultivators in the neighbourhood of Paris arrive here every night at 12, with their fruit and vegetables, and from 4 in the morning till 9 or 10 the wholesale dealing is carried on. After 10, and during the day, retail sellers remain under the sheds, which, in four divisions, surround the market, or round the fountain, in the middle of the open space. This fountain, constructed by Pierre Lescot in 1551, at the corner of the rue aux Fers, and sculptured by the celebrated Jean Goujon, was removed to its present situation in 1786. It originally consisted of only three sides: the fourth was added by Pajou, at the time of its removal. Four arches, the piers of which are faced with Corinthian pilasters, crowned with a sculptured frieze, attic, and, in each centre, a small pediment, support a small dome; in the midst stands a vase, out of which the water falls in triple cascades into stone receptacles attached to the base-ment, and resembling antique baths. Four recumbent lions of rude form are at the corners of the base spouting water, and, round the whole, is a large square basin, approached by a flight of steps. The height is 42 feet. On each of the four sides is the inscription — FONTIUM NYMPHÆ. The following distich, by Santeuil, was restored in 1819:

Quos dux cernis simulatus marmore fluctus,  
Hujus nymphe loci credidit esse suos.

1689.

It is a valuable monument of the *Renaissance des Arts*, and should be examined in conjunction with the Tuileries and St. Eustache.

At the western end of this market, stands a low long building reaching back to the rue de la Tonnellerie, used as a *Halle aux Draps*, or cloth-market. It was constructed in 1786, on the site of a more ancient one, and is 400 feet in length. There are two divisions in it, one for linen, the other for woollen cloths. It is open every day for the sale of the latter, and for the former, five consecutive days from the first Monday of every month. On the southern side of it is the *Marché des Herboristes*, where medical herbs, leeches, etc., are sold, every Wednesday and Saturday. On the northern side and in the rue de la Petite Friperie, is the *Marché aux Pommes de Terre et aux Oignons*.

A little to the north of these markets stands a triangular

building, which is the *Marché au Beurre, aux Œufs, et au Fromage*. It was erected in 1822, and is open every day from 6 to 11 in summer, and from 7 to 11 in the winter. Opposite to it will be found an open place, with rows of sheds, where butter is also sold. To the north of it is the *Marché au Poisson*, an oblong edifice supported by pillars, paved with stone, well drained, and abundantly supplied with water. The wholesale market is open from 3 to 8 in the morning during the summer, and from 4 to 8 in the winter.

Eastward of the above, although not in the same arrondissement, the visitor will find the *Halle aux Cuirs*, for the sale of all kinds of leather, in the rue Mauconseil, No. 32. It is built on the site of the Hôtel de Bourgogne, where the *Confrères de la Passion* gave dramatic representations. It was erected in 1784. A new building, it is expected, will replace the present market, and will contain, besides, a market for oysters, so as to do away with the sale of that fish in the rue Montorgueil. Westward of the *Marché au Poisson* is the rue de la Tonnellerie, one of the most curious in the capital. An open passage runs through the ground floor of the houses, which are almost entirely tenanted by dealers in second-hand furniture, rags, cloth, etc. In this street is held the *Marché au Pain* twice a-week, and, at the southern end of it, where it leads into the rue St. Honoré, is No. 3, the house in which Molière was born, and which was held by his father, valet-de-chambre and upholsterer to Louis XIV. In the front of the house is a bust of the great comic writer, with the following inscription:

Jean Baptiste Pocquelin de Molière est né dans cette maison, en 1620.

The stranger will do well to continue his walk from the rue de la Tonnellerie into the rue des Prouvaires, where he will find a large meat-market, fitted up with sheds and other requisite conveniences, but bearing an unfinished appearance. It is not in the same arrondissement with the others which have been just described, but may be visited at the same time, on account of its proximity. It is commonly known by the name of the *Marché des Prouvaires*. The whole of the markets collected in and about this spot are the principal ones of the capital for the commodities to which they are respectively allotted. The dealers, all over the town, and in most of the other markets, come here every morning to make their daily



purchases ; and the tradesmen, as well as housekeepers, have the advantage of finding nearly all the articles of domestic consumption collected together in markets, most abundantly served, and nearly in the centre of the metropolis. Napoleon had conceived a plan of uniting all the principal markets, or *Halles*, in an immense square of 100 acres, and, in 1811, ordered the demolition of all the streets and houses between the *Marché des Innocents* and the *Halle au Blé*. The space occupied by the *Marché des Prouvaires* was the only part so cleared, and the rest of the project was abandoned after the events of 1814. It is to be hoped that this magnificent idea will still be carried into execution.

Passing from the *Marché des Prouvaires* into the *rue des Deux Écus*, the stranger will find streets leading to the

*HALLE AU BLÉ*, a vast circular building, where the wholesale dealing in all sorts of grain and flour is carried on. The site of this edifice was formerly occupied by the *Hôtel de Soissons*, built by Bullant for Catherine de Medicis, in 1572. This hotel was destroyed in 1748, and the present *Halle*, commenced in 1763, was finished in 1767, after the designs of Le Camus de Mesnières. It contains a large circular hall, 126 feet in diameter, surrounded by a wide external corridor, above which are granaries. The roof of the hall, formed by concentric circles of iron, covered with sheet copper, has a skylight 31 feet in diameter in the centre. It was erected by Brunet in 1811, in the place of a wooden one accidentally destroyed by fire, in 1802 ; it is reckoned a chef-d'œuvre of art. The Hall was originally intended to be open to the air ; but the surrounding granaries were not found to be large enough ; it was therefore roofed, and is filled, as well as the corridor and granaries, with flour and grain : 25 arcades open from the sides to the exterior ; 6 of which serve as passages, and 2 curious double staircases lead to the granaries above. On the southern part of the exterior is a Doric column erected in 1572, by Catherine de Medicis, and is the only relic of the *Hôtel de Soissons*. It is 95 feet in height, and was built for astrological purposes ; it contains a winding staircase, ornamented with bas-reliefs, representing trophies, crowns, the letters C and H interlaced, broken mirrors, etc., emblems of the widowhood of that princess. A very ingenious sun-dial, which marks the precise hour at every moment of the day, at all seasons, has been placed on its shaft, and from the pedestal a

fountain now sends forth its waters. Near this, to the west, the stranger will find

The **HÔTEL DES FRÈRES**, formerly *de Séguier*, 55, rue de Grenelle St. Honoré.—Little now remains of this hotel, once the residence of the Chancellor Séguier, and the place of meeting of the Académie Française till 1673. It is now used as a diligence-office, and as the bureaux of several journals, etc. The rue du Bouloy, famous for its waggon and diligence offices, and the rue Coquillière, will lead to the rue Croix des Petits Champs, and so to

The **BANQUE DE FRANCE**, which stands in, and occupies, one side of the rue de la Vrillière.—It was formerly the hôtel of the Count de Toulouse, and was erected by Mansard, for the Duke de la Vrillière, in 1720. In an architectural point of view it does not possess much interest; the court is surrounded with buildings of the stately style prevalent at the time of its erection; and the entrance is under a gateway with Ionic pilasters, surmounted by statues. The numerous and spacious apartments which it contains were formerly decorated with a profusion of ornaments. The paintings of a picture-gallery formed by the Count de Toulouse were destroyed at the Revolution, but the ceiling, which is very beautiful, still exists.

## FIFTH ARRONDISSEMENT.

This arrondissement is divided into two very distinct and unequal parts. The stranger is recommended to begin by that which lies north of the Boulevards, and to examine the first object in the arrondissement which then meets his eye, at the entrance of the rue du Faubourg St. Denis. This is the

**PORTE ST. DENIS.**—This triumphal arch, which stands upon the site of the Porte St. Denis, built under Charles IX., was erected by the city of Paris in 1672, after the designs of Blondel, to celebrate the rapid victories of Louis XIV., who, in the space of two months, subjected forty towns and three provinces to his dominion. It is 72 feet in height; the principal arch is 25 feet wide, and 48 in height, and in the piers are two arches, five feet in width by 10 in height. Over the lateral arches are pyramids in relief, which rise to the entablature, and are surmounted by globes bearing *flour-de-lis*

and crowns. Their surfaces are sculptured into military trophies, and on those next the city are colossal figures; on one side representing Holland, as a woman sitting upon a dead lion; on the other the Rhine, as a river god holding a rudder. Those on the side next the faubourg have *lions couchants* and trophies, instead of colossal figures. Above the arch is a bas-relief, representing Louis XIV. on horseback, crossing the Rhine, at Tolhuis; on the frieze, in bronze letters, is LUDOVICO MAGNO. The bas-relief of the opposite side represents the taking of Maëstricht. In the spandrels of the arch are figures of Fame. Upon tablets placed under the pedestals of the pyramids are four inscriptions by Blondel. Girardon was at first charged with the sculpture, but, being called to Versailles, it was executed by Michael Anguier. This monument, which is considered one of the finest works of the age of Louis XIV., both for the harmony of its proportions, and the admirable execution of its parts, was in such a state of decay at the beginning of the present century, as to threaten total ruin. Its repair was undertaken, and ably executed, by Cellerier, in 1807. Both this monument and that of the Porte St. Martin have since then become famous by the attack and defence of them, during the Three Days of 1830.

On passing up the rue du Faubourg St. Denis, the visitor will find, on the left hand, at No. 117, the ancient convent of the Lazarists, or Priests of the Mission, now converted into a prison for female offenders (see *Prisons*, etc.). It was once a place of much celebrity, and in remote times, the remains of the kings and queens of France were conveyed to the convent of St. Lazare previous to being transported to St. Denis. The coffin was placed between the two gates of the edifice upon a tomb of state, where it was surrounded by all the prelates of the kingdom, who, after chaunting the service of the dead, sprinkled holy water upon it. Opposite to this is the excellent establishment of the *Maison Royale de Santé* (see *Public Institutions, Prisons*, etc.); at the side of which a street leads to the

FOIRE ST. LAURENT.—This is a newly-erected market, built on speculation by a company, and intended for the supply of this part of the capital, where no other good market exists. It is of an elegant design, being a complete parallelogram of two storeys, with covered galleries, and a fountain

in the middle of the court. The whole is protected from the weather by lateral windows of ample dimension, while an ingeniously-constructed roof of glass extends over the central court. It is worthy of being visited.

From this market the stranger will go to f

ST. LAURENT, parish church of the 5th arrondissement, Place de la Fidélité, and rue du Faubourg St. Martin.— This church was built in 1429; enlarged in 1548; in great part rebuilt in 1595; and had the porch, and probably the Lady chapel, added in 1622. It is a cruciform church, with double aisles and a circular end, intersected by an elliptical Lady chapel. The exterior offers nothing very remarkable, except the tower with a circular turret on the northern side, some finely-worked tracery of late date on the canopies of the northern door-way, and a semi-classic western front. Within, the most ancient part of the church is to be found in the northern aisle of the choir; where the key-stones of the vaulting ribs are boldly sculptured. The nave and choir contain nothing very striking except some compartments over the arches of the latter, marking the transition from one style to the other. The key-stones of the vaulting ribs of the nave are the most remarkable architectural ornaments of the church; they are deep pendent masses of stone sculptured into groups of figures, fruit, etc. There is no triforium gallery, but large clerestory windows with late and plain tracery. The Lady chapel has a dome painted in fresco, and is adorned with Ionic pilasters. In the aisle at the entrance of this chapel, are a good *Ecce Homo*, and a *Virgin*; and in a chapel in the north aisle of the nave is a *Resurrection* of much merit. In the first chapel in the same aisle is an inscription stating that the church was restored to the purposes of Catholic worship on the 17th Fructidor, an. VIII., 1800. Mad. Le Gras, who, with St. Vincent de Paule, founded the order of the Filles de la Charité, and died in 1660, was buried in this church. In front of the eastern end of this church is the

HOSPICE DES INCURABLES HOMMES, 34, rue des Récollets.— This hospital was established in the ancient convent of the Récollets in 1802, when the Hôpital des Incurables was appropriated to females only. The buildings are spacious and airy, and have an extensive garden attached to them. The number of men and male children admissible into this house

is 475. The old men employ themselves for their own benefit, and those children, whose state admits of it, are compelled to occupy themselves in different professions. Strangers are readily admitted. Between this hospital and the Canal St. Martin, is a large charcoal-market. The stranger should now cross the canal, and proceed to the

HÔPITAL ST. LOUIS. — This large and magnificent establishment was founded by Henry IV. in 1607, on the representation of the President Harlay, according to the plans of the architect Villoreux. It is a fine specimen of the architecture of the time, consisting of a quadrangle 360 yards by 240, with lofty pavilions in the centre, and at the corner of each face. A wide yard and gardens with subordinate buildings, containing all the adjuncts of an hospital, surround the central edifice, and outside the whole are a wall, fosse, and gateways. It has long been devoted to the treatment of diseases of the skin; and contains 700 beds, with a justly-celebrated establishment of medicated and mineral baths. The wards are 144 feet in length by 24 in breadth, and are 11 feet high on the ground floor, but from 20 to 25 on the upper storey. On an average, 6,600 invalids are admitted annually; the mortality among whom is by no means great, not exceeding 1 in 46. The number of persons who profit by the baths amounts annually to nearly 25,000; and in the course of a single year, as many as 148,000 baths have been given. To this hospital is attached a small chapel, the first stone of which was laid by Henry IV.; a gas apparatus for lighting the whole of the establishment; and a house for the residence of the *Dames de St. Augustin*, 40 in number, who attend upon the sick. By an ingenious contrivance, the bones used in the kitchen are boiled in cylinders of steam, and the gelatinous matter extracted at the rate of 200 litres for every 30 kilos. of bone. The most curious and interesting part of the dependencies of this hospital is the bathing-establishment. In a long room, 50 baths, supplied by the same pipes, produce all the mineral waters that are capable of being imitated, more particularly those of a sulphureous nature. In an adjoining room is a large vapour bath, which admits by distinct apertures eight patients at the same time. Another, of a different construction, with a douche, and partial baths, are also found here; male and female patients are admitted on different days, and

gratuitous access is given by physicians to the poor. The hospital is said to have derived its name from having been originally devoted to the plague, of which St. Louis died at Tunis, in 1270. Strangers are readily admitted.

The visitor on leaving the Hôpital St. Louis may proceed, if he pleases, but he is by no means recommended to do so, to the *Boyaaterie de Montfaucon*, which lies a little outside the Barrière du Combat, at the foot of the *Butte de Chaumont*. This hill, exposed to the north-west, is composed of nearly the same geological formations as the heights of Montmartre, and for a long time has been quarried for similar purposes. Near the barrier quarries there was formerly a rising mound of masonry, on which stood gibbets, and where executions took place: the bodies were thrown into a charnel house which it contained, and left to decay. Since the abolition of this place of punishment, about the beginning of the last century, so admirably described in the *Notre Dame* of Victor Hugo, the contents of all the sewers of the houses of Paris have been deposited here: and it is now the spot where most of the night-carts of Paris are emptied. A raised causeway of stone advances between two black and deep pools: along the edges of this the carts, which are enormous tuns placed on wheels, are arranged, and empty their contents into a shelving trough placed a little below the causeway, from whence, after much raking and examination, they fall into the upper pool. Men remain here whole days searching for money, jewels, and other valuable articles, which may chance to be found in the sewers, and are sometimes very successful in their search. The contents of the upper pool drain into the second, and from thence into three others successively; the water escapes, and the solid sediment is cut out and used for manure. By the sides of the upper pool are slaughter houses for horses, where all the worn-out animals of the capital are brought, and where after they are killed all the parts of their bodies are carefully cut up and separated for purposes of manufacture. The skins, the bones, the blood, and the flesh, are sold for different economical purposes, and considerable profit is made by this disgusting trade. About 16,000 horses, dead or alive, are annually brought to this place. The existence of these establishments and of the receptacles before mentioned, on such a large scale, and in the immediate vicinity of the town, is a very serious nuisance. Several attempts

have been made to remedy it, and the formation of a similar establishment on a larger scale, in the forest of Bondy, has been tried ; but, on account of the distance from Paris, and the expense of transport thereby occasioned, has not been so successful as was expected. *Absorbing wells* are now being tried in different places, and have promised more favourable results. A new system for the utilizing of the dead bodies of horses has also been applied with success. Immediately after the animal is killed, and the skin taken off, all the other parts of the body are put into iron cylinders, into which steam is then forced, and the whole kept at a high temperature until all the gelatinous matter is extracted. All effluvia is thus prevented, and the matter extracted, as well as the refuse, is found to be very valuable for agricultural and other purposes. If the visitor is tempted to visit Montfaucon for the purpose of witnessing its dreary horrors, and the revels of the thousands of rats that are its principal tenants, he will be painfully reminded of his approach to the place long before he comes in sight of it. It most injuriously affects the atmosphere of the whole neighbourhood, and indeed of distant quarters of Paris, according to the direction of the wind.

On the southern bank of the Canal St. Martin is the

ENTREPÔT DE LA COMPAGNIE DES DOUANES, Place des Marais.—This establishment, erected in 1834, by a joint-stock company, for the reception of goods in bond, consists of a spacious area bordering upon the Canal St. Martin, in which, besides sheds, stand two large warehouses 250 feet in length, with a covered court between, for stowage. They are built of stone with brick arches ; all the wood work of the interior is in oak, and the upright timbers inclose pillars of iron. Each building consists of four storeys, and is perfectly dry and well kept. Sugar, coffee, foreign wines, drugs, jewels, wool, cotton, etc., are the principal goods kept here ; they pay a moderate duty for warehouse-room, and if not cleared off in the space of three years become the property of the company. Adjoining to the warehouses is a building where the Custom-house clerks, etc., have their offices. Strangers are admitted on application at the bureau.

Near this in rue des Marais, No. 40, stands the splendid *Panorama*, a building of very large dimensions. (See *Theatres*, etc.)

At the corner of the same street and the rue Sanson is the *Jardin de Trianon*, formerly known as *Wauxhall d'Été*, a

garden of public amusement; opposite to which are the large rooms and interesting exhibition of the well-known *Diorama*. (See *Theatres*, etc.)

On coming on to the Boulevard St. Martin, the visitor will perceive the

**CHATEAU D'EAU.**—This magnificent fountain, executed in 1811 from the designs of Girard, and supplied with water by the Canal de l'Ouroq, consists of five concentric basins placed one above another, the largest of which is 90 feet in diameter. From the centre of the uppermost rises a shaft, ornamented with leaves, supporting two pateræ of different dimensions, from whence the water falls in a fine cascade from basin to basin. Four pedestals support each two antique lions, which spout forth water into one of the basins. The lions, shaft, and pateræ, are of cast-iron, and the basins are of Château-Landon stone, highly polished. In the wall towards the rue de Bondy are two niches that supply water to the neighbourhood. This fountain cost 180,000fr. A flower-market is held round this fountain every week. A short distance to the west stands the elegant building of the *Théâtre de l'Ambigu-Comique*, and still farther on, in the same direction, the elegant *Théâtre de la Porte St. Martin*. (See *Theatres*.)

At the western end of this boulevard is the

**PORTE ST. MARTIN.**—This triumphal arch was built in 1674, after the designs of Bullet, a pupil of Blondel, architect of the Porte St. Denis. It is 54 feet wide, by an elevation of 54 feet, including the attic, the height of which is 11 feet. It is pierced by three arches; that in the centre is 15 feet wide by 30 in elevation; the lateral arches are eight in width by 16 in height. In the spaces between the imposts and the entablature are bas-reliefs. Those towards the city represent the taking of Besançon and the triple alliance; those towards the faubourg the taking of Limbourg, and the defeat of the Germans, by Louis XIV. This prince is represented under the figure of Hercules, with a large wig, and a club with which he drives back an eagle. Between the consoles of the entablature are various attributes of the military art; and in the centre is the sun, which Louis XIV. took for his emblem. On the attic is the following inscription: *Ludovico Magno Vesuntione Sequanisque bis captis, et fractis Germanorum, Hispanorum, Batavorumque exercitibus, Præf. et Aediles P. C. O. Anno D, 1674.* This arch, which was completely



repaired in 1819 and 1820, is more correctly classic in its proportion than the Porte St. Denis; but from its small size and the lowness of its situation produces hardly any effect. On passing again by the Porte St. Denis, and entering the rue de la Lune, the stranger will find

NOTRE DAME DE BONNE NOUVELLE, second district church of the third arrondissement. — The first church that stood on this spot, erected in 1551, was destroyed during the siege of Paris in the wars of the League, in 1593; but was rebuilt in 1624. The tower of this second church is still standing, and is rather a picturesque object. The main body of the church, rebuilt in 1825, is a plain but spacious edifice of the Doric order, with a small porfico on the northern front. It contains several pictures of no great merit, and is not remarkable for any peculiar excellence of architecture or of decoration.

On leaving this church the visitor will proceed by the rues Poissonnière and Bourbon Villeneuve to the *Place and Passage du Caire*, and thence to

THE MANUFACTURE ROYAL DES GLACES, 313, rue St. Denis. The art of manufacturing mirrors was introduced into France by Eustache Grandmont and Jehan Antoine d'Anthonneuil, to whom a patent was granted, dated August 1, 1634. In March, 1640, the patent was ceded to Raphael de la Planche, treasurer-general of the royal edifices. The undertaking being merely a speculation, continued in a languishing state till 1666, when Colbert created it a royal manufactory, and erected the spacious premises which it used to occupy at 24, rue de Reuilly. Previous to the formation of this establishment, the finest mirrors possessed by France were brought from Venice; but in a short time the glasses of Paris greatly excelled those of Venetian manufacture in size and beauty. All the glass employed in the formation of mirrors was blown until 1559, when a Frenchman, named Thevart, discovered the art of casting it; which process was carried to a high degree of perfection in 1688, by M. Lucas de Nehon. The art of polishing the glass was invented by Rivière Dufresné, to whom, as a reward for his discovery, a patent was granted, which he afterwards sold to the manufactory. The glass is cast at Tourlville, near Cherbourg, and at St. Gobin, an ancient château near La Fère, from whence it is sent to Chauny, to be polished by means of a steam-engine that replaces the labour of 7000 workmen. It is then brought to Paris to be

silvered and sold. Since the Revolution of 1830 the establishment has ceased to be a royal one properly so called; it still retains the title, however, and is fixed in large and handsome premises belonging to a company. The quantity of mirrors accumulated in the rue de Reuilly during the Revolution of 1790 has been estimated at the value of 14 millions of francs. Glasses can now be made of the dimensions of 152 inches by 102 inches; though in the time of Louis XIV. the largest was 48 inches square. The price of glasses varies according to their size, but increases in a more rapid proportion, on account of the great difficulty attending the casting as well as silvering the larger plates. Glasses may cost as much as 10,000 or 12,000 francs, but a glass 20 inches by 12 may be obtained for 5 francs. The establishment may be visited every day except Sundays and the great festivals: and the workmen are careful to show all the operations of silvering, etc.; but it hardly possesses sufficient interest to reward the inspection of the general visitor.

In the rue St. Denis, at the corner of the rue St. Sauveur, is the extensive establishment of the *Bains St. Sauveur*: and in a small street, leading out of the adjoining rue Thevenot, is the spot once known as the *Cour des Miracles*; the description of which will not be readily forgotten by the readers of Victor Hugo. It is now the clean and quiet court-yard of a commercial house, as well as an unfrequented thoroughfare. The curious visitor will remark the dark and dirty streets that occupy the lower part of this arrondissement. Their names will sometimes strike him as being singular, and he will generally find some story or tradition attached to them, and worthy of being read, recorded in the larger works on the antiquities of Paris.(1)

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### SIXTH ARRONDISSEMENT.

This is the most straggling and irregularly shaped of all the arrondissements. The visitor may follow the boulevards, and enter it by the Boulevard du Temple, where there are several of the minor theatres situated close to one another; they are the *Cirque Olympique*, the *Théâtre de la Gaîté*, the

(1) See History of Paris, 3 vols. 8vo. Published by A. and W. Galignani and Co.

*Théâtre des Folies Dramatiques*, the *Théâtre des Funambules*, the *Théâtre de Madame Saqui*, and the *Théâtre du Petit Lazari*; for the descriptions of all of which the reader is referred to the chapter on *Theatres*, etc.

Close to the latter is a mean house, No. 50, from the upper windows of which Fieschi discharged his *Infernal Machine*, on the 28th July, 1835.

Immediately opposite is the *Jardin Turc*.—(See *Theatres*, *Gardens*, etc.) North of this boulevard the remaining part of the arrondissement contains little worthy of notice. In the rue du Faubourg du Temple is a large barrack for infantry, and at the upper end of the same street a new market has been formed. Immediately to the south of the Boulevard du Temple, and in a line parallel to it, is the rue Vendôme; a street in which will be found some of the finest hotels of the capital. On descending the rue du Temple the visitor will find on his left hand the large establishment of the *Bains Turcs*, No. 94, and nearly opposite will see the small but elegant front of

STE. ÉLIZABETH, 2nd district church of 8th arrondissement.—This church was originally the chapel of a convent for nuns of the third order of St. Francis, called the *Dames de Ste. Élisabeth*, and was erected in 1628. It is dedicated to Ste. Élisabeth of Hungary. The portal is decorated with Ionic and Doric pilasters; and the interior, which was rebuilt in 1829, is remarkable chiefly for the low arches that occur between the piers of the nave, and for the Doric frieze which is inconsistently placed above them, and is adorned with ecclesiastical ornaments, the instruments of the passion, etc. very badly executed. During the Revolution this edifice served as a granary: the portal has been lately restored by the city of Paris. The high altar stands towards the west, and the Lady chapel behind it contains six windows of modern painted glass, executed by Mr. White, an Englishman. The chapel of Ste. Élisabeth, which stands in the south aisle, has a fine picture by Blondel, representing the saint placing her coronet at the foot of the Saviour's image.

Lower down in the same street is the

MARCHÉ DU VIEUX LINGE.—This spacious market was erected in 1809, upon part of the site of the ancient Temple. It consists of four galleries, containing 1888 shops or stalls. Here are offered for sale old clothes, linen, mattresses, shoes,

iron, tools, etc., at low prices. Behind this market is a building with circular ends containing shops, which was erected in 1788 on speculation, when the Temple was a sanctuary or asylum for debtors.

The Temple formerly contained a large square tower flanked with four turrets, which was built in 1222. Here, for a long period, the kings of France kept their treasure, and it afterwards served for the deposit of the archives of the grand prior of Malta. It was in this tower that the unfortunate Louis XVI. and his family were imprisoned in 1792, and from hence he was led to the scaffold. It was subsequently transformed into a state prison, and Gen. Toussaint Louverture, Sir Sidney Smith, and Gen. Pichegru were long detained there. In 1805 the tower was demolished. Before the Revolution, the Temple consisted of two distinct parts, viz., the Temple properly called, and the palace of the grand prior. The former was private property, and consisted of several hotels and gardens, and many inferior dwellings for tradesmen, artists, and also for insolvent debtors, who took refuge at the Temple to avoid arrest. The palace of the grand prior is all that now remains of the ancient Temple. It was built about the year 1566, by Jacques de Souvré, grand prior, after the designs of Delisle. The Chevalier d'Orléans, who was afterwards invested with that dignity, caused considerable repairs to be made to his palace in 1721. The Duke of Angoulême was the last grand prior of the Temple. In 1812, this building was repaired and embellished, with the design of becoming a residence for the *Ministre des Cultes*; and in 1814 it was converted into a convent. The front is decorated with a portico formed of Ionic columns. On each side is a fountain in the form of a pedestal, surmounted by a colossal statue by Pujol. The statue on the right represents the Marne, and that on the left the Seine. The front towards the court is decorated with eight coupled Ionic columns, above which are stone figures of Justice, by Dumont; Hope, by Lesueur; Abundance, by Foucou; and Prudence, by Boichot. A new chapel was erected in 1823, between the palace and the *Marché du Temple*. The front is ornamented with a portico formed of two Ionic columns, surmounted by a triangular pediment, in the tympanum of which are sacred and royal emblems. The interior is decorated with columns of the Ionic order. The high altar is remarkably splendid, and is ornamented with two pictures by Lafond, one

representing St. Louis, and the other St. Clotilda, and a copy of the Holy Family. The convent belongs to the *Dames Bénédictines de l'Adoration Perpétuelle du St. Sacrement*, and strangers are strictly excluded. They may, however, obtain admission to the interior of the chapel by applying at the porter's lodge.

The FONTAINE DE VENDÔME was attached to the ancient wall of the Temple, and is named after the Chevalier de Vendôme, grand prior of France. It is surmounted by a cupola, and is adorned with a military trophy.

In the rue des Fontaines, opposite the Temple, is a large building, formerly belonging to a Society of Nuns called the *Filles de la Madeleine*, who devoted themselves to the reclaiming of abandoned women. Since the Revolution it has been used, first as a prison for females, and then, on the removal of that class of offenders to St. Lazare, as a prison for boys. These have been transferred to the prison in the rue de la Roquette. (See *Prisons*, etc.) This building is of no interest in an architectural point of view. The visitor will find himself, on leaving this street, near

The MARCHÉ ST. MARTIN; which is a parallelogram of 300 feet by 180, erected in 1807 in the enclosure of the abbey of St. Martin des Champs. The stalls, in number nearly 400, are arranged in two large buildings. In the middle of the market stands a fountain, consisting of a shell, from which the water falls in a sheet into a basin. The shell is supported by three allegorical figures in bronze, representing the Genii of hunting, fishing, and agriculture, the produce of which supplies the market; they are grouped round rushes and other marshy plants. Two smaller fountains have been constructed near the Conservatoire des Arts et Métiers. Near the Marché St. Martin is a public promenade planted with trees.

From hence the rues de la Croix and du Vert Bois lead into the rue St. Martin; on the eastern side of which is the

FONTAINE ST. MARTIN.—This fountain, built against a tower that formed a part of the wall of the ancient abbey of St. Martin des Champs, consists of a basement and two pilasters, surmounted by a pedestal, ornamented with an escutcheon, and crowned by a shell. The tower is remarkable, as being the only one remaining of all that were placed at regular intervals round the outer wall of the celebrated monastery that stood where we now find the

**CONSERVATOIRE DES ARTS ET MÉTIERS.**—M. Gregoire, bishop of Blois, was the first who suggested the idea of forming a national repository of machines, models, drawings, etc., for the improvement of machinery, and implements connected with manufactures, agriculture, and other branches of industry. The formation of this establishment was ordained by a Conventional decree in 1794, but it assumed little importance till 1798. There previously existed in Paris three repositories of machines. At the Louvre were those which M. Pajot d'Ozembray presented to the Academy of Sciences, and which had been considerably augmented by that learned body. At the Hôtel de Mortagne, rue de Charonne, were 500 machines, bequeathed to the government in 1782, by the celebrated Vaucanson. Another repository was in the rue de l'Université, and contained a numerous collection of agricultural implements of all countries. These three repositories were formed into one by a decree of the Council of Five Hundred, dated 1798, and established in the buildings of the ancient abbey of St. Martin des Champs. Various changes were afterwards effected in this establishment. In 1810, a gratuitous school was formed to afford instruction in drawing the figure, ornament, and structure of machines—in arithmetic, algebra, geometry, descriptive geography, the application of these various branches of the mathematics to timber, and stone-cutting, and the calculation of machines. By a law of 1798, all persons to whom patents were granted were bound to deposit at the Conservatoire des Arts et Métiers their original patents, together with the description, plans, designs, and models relating thereto; and the Conservatoire was authorised to have them printed, engraved, and published. In 1817, the repository was completely reorganized; in 1819, three courses of public and gratuitous lectures were founded, on mechanics and chemistry applied to the arts, and on manufacturing processes, and in 1836 three other lectures were also founded on agriculture, agricultural machines, and agricultural chemistry. Pupils are admitted to the school by the authority of the Minister of the Interior, at the request of the prefects of the departments or the mayors of Paris. Connected with this establishment are likewise two royal schools of arts and trades at Chalons and Angers for the education of youth, who wish to join a practical knowledge of the mechanical arts with theoretical instruction. The pupils, in number four hun-

dred and fifty, are nominated by the King, and supported wholly or in part by the state. . Boarders are admitted. . The buildings in which this establishment is placed are very remarkable : they consist of the vast *corps de logis* of the Abbey of St. Martin des Champs, and of the chapel and other public apartments of that religious house. This chapel was built in the former part of the 13th century by Pierre de Montereau, the architect of the *Sainte Chapelle* ; at its eastern end are found remains of an earlier building of the Romanesque style : it is plain, and preserves but few traces of its ancient state. Part of the buildings of the abbey are used as the mairie of the 6th arrondissement, and as lecture-rooms for the professors of the school. The refectory, which is one of the most curious pieces of architecture in Paris, while, at the same time, it is one of the most perfectly preserved, is being thoroughly restored, previous to its being devoted to some public purpose. This also was built by Pierre de Montereau, and was finished in all its parts with the most exquisite delicacy. A line of slender columns along the middle of the room supports the central vaulting ribs of the roof, which, by a clever statical contrivance, that could with difficulty be imitated in the present day, are made to throw the principal part of the weight on the outer walls. This beautiful apartment contains a curious pulpit, with an open-worked balustrade to its staircase : and is well worthy of a careful inspection from all lovers of the architecture of the middle ages. The whole of the buildings have for some time past been undergoing complete repair, and the more valuable parts a thorough restoration : the works are not yet terminated. The collections of models and machines preserved here is very extensive and various, consisting of nearly all that are used in France in every branch of industry. Only a small part of the collection is at present exhibited, the whole having been entirely rearranged ; and in consequence of the alterations going on in the buildings it is expected that some considerable time may yet elapse before the remainder can be cleared and shown to the public. The catalogue even of what is at present exhibited is not yet finished, but it is to be hoped that its publication will not be long delayed. The reader will find, on mounting the grand staircase that leads to the long gallery, a series of three rooms ; in the first are a fine collection of exquisitely-finished models of steam-engines, both stationary

and locomotive, as well as a long series of models of various mills, workshops of numerous trades, machines used in building and engineering operations, etc. In a small room parallel to this, is a complete model of a rail-road, with a train of locomotive steam-engines and waggons attached to it. In the 3d room, besides models of potteries, brewhouses, smelting-houses, etc. are some very valuable engineering and surveying instruments of various kinds constructed by celebrated makers. The whole collection, when completed, will be peculiarly interesting and instructive; and no doubt will be one of the most valuable in Europe. The library consists principally of works relating to the arts and sciences. In it are kept the models and drawings of unexpired patents, which are not shown to the public. This establishment is open to the public on Sundays and Thursdays from 10 to 4; and to foreigners with passports, as well as to certain other privileged persons, on Tuesdays, Wednesdays, and Saturdays, from 11 to 3.

Almost immediately to the south of the Conservatoire des Arts et Métiers will be perceived

St. NICOLAS DES CHAMPS, parish church of the 6th Arrondissement, which existed upon this spot as early as 1119, and became parochial in 1184. It was enlarged in 1420, and in 1576 the choir and the chapels behind it were constructed. This church consists of a nave, and choir, with double aisles, and their accompanying chapels, a Lady chapel, and a projecting porch on the south side that gives the appearance of a demi-transept. The western front is of the period 1420, and displays some canopies and mouldings, with good sculpture of that date. The tower is plain, and appears to be of a later epoch. In the nave and its aisles the capitals of the shafts are good, and the mouldings, which are rather open for the period at which it was built (1420), evince the deterioration of the style. The piers of the choir and the whole of the church eastward of the southern door are of the date of the last repairs above mentioned. The columns are elliptical, and of the Doric order; they support bold vaulting ribs, and their elongated forms show that the genius of the pointed style was not quite extinct at the time of their erection. Both nave and choir have large clerestory windows with simple tracery, but no triforium gallery. The high altar is handsome, formed of Corinthian columns of black marble, surmounted by a pediment. The picture contained between the columns is by



Vouet, representing the Assumption. This church may be said to be remarkable principally for the good pictures it contains. In the baptismal chapel on the south of the western door is a curious Baptism of Christ, of the early Italian school. In the southern aisle, in the Chapelle des Trepassés, is a well-executed Deliverance of Souls from Purgatory. The adjoining one contains an excellent picture of Christ bearing his Cross, by Coutant, and in that next to it is a very pleasing Ste. Geneviève, with a good Crucifixion. The Raising of Lazarus, and a large and very curious picture of Louis XIII. making his vow to the Virgin, are well worthy of inspection. In the last chapel but one in the southern aisle of the choir dedicated to St. Bruno, is the Apotheosis of that saint, by Lesueur. In the Lady chapel are two large paintings by Caminade; and behind the high altar of the choir is a curious example of a Chapel of the Holy Sacrament, formed by the altar and the apsis of the church. The chapels in the northern aisles of the choir and nave also possess some good paintings. In that of St. Cecilia is the Crowning with Thorns; and in that of St. Charles Borromeo, a very beautiful small painting of the sainted cardinal relieving the sick of the plague. In the Chapel of St. Stephen, opposite the south door of the church, is a large and well-painted picture of the saint by the bedside of a poor man. It is very rare to find so many paintings of merit in the same church. Many distinguished persons were buried here; among them Budæus, the restorer of Greek literature in France; the philosopher Gassendi; Henry and Adrian de Valois, historians; and Madlle. Scuderi.

Near this church, 151, rue St. Martin, is a fine old hotel, of the days of Louis XIV., with a handsome entrance, and a front decorated with Ionic pilasters. This arrondissement, the eastern limit of which is here determined by the western side of the rue St. Martin, reaches as far as the river. The principal monument of interest which it possesses is the

TOWER OF ST. JACQUES DE LA BOUCHERIE, erected in the years 1508-22.—This is the only part remaining of the church of that name, which was demolished during the Revolution, and which occupied the area of the present market. This magnificent tower, which is 156 feet in height, was formerly surmounted by a spire 30 feet high. It is a good specimen of the declining style of the pointed architecture of France. The turret at the north-western angle, and the battlement

at the summit, with the *gargouilles* of immense size projecting from it, are its principal features. It has been lately purchased by the municipality of Paris, and may be expected to be completely restored. The market established at its foot is for the sale of old clothes and linen. The houses and streets in its immediate neighbourhood are some of the oldest and most curious in the capital.

From St. Jacques, the stranger will again find his way into the rue St. Denis, and, crossing the end of the Marché des Innocents, will come to the

COUR BATAVE, 124, rue St. Denis, which was so called, because it was erected by a company of Dutch merchants in 1791. The principal court was formerly surrounded with porticos and a covered gallery; but its effect is much diminished in consequence of the porticos having been filled up with shops. This structure cost more than 1,800,000 fr.; and, if the Revolution had not prevented the complete execution of the plan, it would have formed a magnificent monument.

Northward of this, and in the same street, is

ST. LEU ET ST. GILLES, 1st district church of 6th arrondissement. — On the spot where this small church now stands, a chapel was erected in 1236, which, in 1617, became parochial. The building was repaired in 1320, and, in 1611, the choir, with its aisles and chapels, was rebuilt. It consists of a nave and choir with side aisles: in those of the nave, one or two chapels are built, while, in those of the choir, they occur regularly in each compartment. There is a small tower at the west end, with a short spire: the front is of the date 1236. By its mouldings, the nave is apparently of the 13th century, and, probably, of the date of the foundation; but the lateral arches and walls appear to have been inserted at a later period. The clerestory windows occupy the whole of the intervals over the arches, but are devoid of mullions or tracery: there is no triforium, and the arch, with the window above, is set in a recess retiring at right angles from the pier. The side aisles have been awkwardly joined on to the rest of the building, and are of the date 1320, if not later. The choir has its roof higher than that of the nave, and is not a bad specimen of the style of the Renaissance. Some canopies and brackets for figures on the piers of this part of the church are curious. The high altar was raised in 1780, and a chapel

of the Sepulchre constructed underneath. The pictures worthy of notice in this church are two in the nave : St. Margaret, Queen of Scotland, washing the feet of the Poor, by Gassiez, and St. Leu, delivering Prisoners from confinement. In the Chapelle des Fonts, is a good picture of St. John the Baptist : in that of St. Louis, in the southern aisle of the choir, is a portrait of St. François de Sales, taken after death by Philippe de Champagne; and, in that of St. James, the front of the altar has a curious piece of carved work, representing the creation. In the north aisle of the choir, a picture of Ste. Geneviève may be remarked, as well as a large one by Colson, near the door of the sacristy, of Christ restoring sight to the Blind, together with an old and good picture of a saint at Prayer, probably by Valentin. St. Leu being considered a healer of the sick, the kings of France, upon their accession to the throne, formerly visited this church nine days in succession, to implore health of the patron saint.

#### SEVENTH ARRONDISSEMENT. (1)

On entering this arrondissement, at its north-west corner, the visitor will pass near the rue Transnonain, a small and wretched street, but one which has acquired a melancholy celebrity by the conflict between the people and the troops in April, 1834.

Throughout the whole of the arrondissement are to be found some of the most magnificent hotels in Paris, and the visitor will do well to pass among the small and dirty streets, of which this quarter of the town is now almost entirely made up, if he wishes to have an idea of what Paris was one or two centuries ago. In the rue St. Avoye, which is a continuation of the Vieille Rue du Temple, Nos. 42 and 63, especially the latter, are well worthy of attention.

The HÔTEL DE ST. AIGNAN, 57, rue St. Avoye, is a magnificent edifice built by Le Muet. The court is of very large dimensions, and is surrounded by Corinthian pilasters. All the windows are adorned with pediments, and the architecture is pure and of fine proportions, though the effect of the

(1) In describing this arrondissement, it has been found desirable to include within it all that portion of the 9th which lies on the north bank of the river, westward of the rue St. Paul.

whole is now spplied by two storeys having been added to the original height of the building. On the site of this hotel stood the house where the Connétable Anne de Montmorency died of his wounds after the battle of St. Denis, Nov. 12, 1567. Henry II. often resided here; it was then called the *Hôtel de Montmorency*. De Mesmes, President of the Parliament, afterwards came into possession of it, and gave it his name, which it changed for its present one in passing to a different proprietor.

Nearly opposite to it is a small fountain, built in 1687.

On passing eastward from this street by the *rue des Vieilles Audriottes*, the visitor will find, at the corner of the *rue du Chaume*,

The *Fontaine de la Naiade*, erected originally in 1635, rebuilt in 1775, and lately restored. It is plain but elegant, and, on its front, is a well-executed bas-relief of a naiad lying among rushes, by Mignot.

The *ARCHIVES DU ROYAUME* will be perceived at the opposite corner. The building in which this great national collection is contained was formerly the hotel, or rather the palace, of the Prince de Soubise, and the family of the Rohans. It was built upon the site of a mansion belonging to the Connétable de Clisson; and, after passing through the family of the Guises, became the property of the Rohans in 1697. The present hotel appears to have been erected after that period; though at the western end are some remains of what was probably the gatehouse with a turret of the 15th century. A pedimented front of two storeys, adorned with coupled columns and statues, forms the northern side of a large court-yard 186 feet by 120, surrounded by a colonnade of coupled composite columns. The building extends to a great depth behind, and with its *grands et petits appartements*, as well as the gardens, constituted a residence of a family that disdained to be princes, and were only not kings. (1) The decorations of most of the apartments remain; the gilded ornaments are very abundant and exceedingly beautiful; and the paintings of part of the ceilings and panels are of first rate-merit. The principal saloon of the *grands appartements* is a model of all that was elegant in the year 1730; it now forms the library of the archives, and contains a valuable bronze clock, with fine co-

(1) The well-known motto of the Rohans is—"Roi, je ne suis Prince ne daigne; Rohan je suis."

pies of the Day and Night of Michael Angelo; as well as a large table of the same date. In the *petits appartements* there is nothing so remarkable as a window looking into the *rue du Chaume*, belonging to the boudoir of a Duchess de Guise, once the owner of the palace, from whence it is said her lover precipitated himself into the street on the approach of the duke. After the Revolution, some families of noble birth, who had suffered by the calamities of the times, were lodged here by order of Napoleon; and in 1809 the whole edifice was consecrated to the preservation of the Archives of the nation. This precious collection originated with the National Assembly in 1789, and to it were afterwards joined, besides all the acts and *procès-verbaux* of the legislature, the domanial and administrative archives, the charters and other documents of the monastic bodies, public papers relating to the topography and statistics of the country, as well as several other objects of value and rarity. In 1810, 11, 12, all the riches of the archives of the countries conquered by Napoleon were deposited here; but these were taken away by the allied troops after the fall of the Emperor. The ancient nobility, also, on their return from emigration, demanded and obtained their title-deeds, which had been sequestered during the Revolution. (1) The collection at present is formed into six sections. The *legislative section* contains all the acts of the legislature, etc. forming a collection of 7,000 cartons. The *administrative section* comprises all the papers emanating from the public authorities; among which are the *arrêts du conseil* from 1593 to 1791; the whole in 40,000 cartons. The *historical section* is formed of the *trésor des chartes* from the 12th century to Charles IX.; the historical monuments and the titles and charters of the monastic bodies, including a document said to be the original diploma of foundation granted by Childebert to the Abbey of St. Germain des Prés, and similar documents granted to the Abbey of St. Denis by Dagobert, Clotaire, and Clovis II. Besides these it contains the archives of the military and reli-

(1) An erroneous notion has prevailed, that the most precious and oldest archives of France are contained in the Tower of London, whither they were carried by the British invaders of France in the middle ages. The most valuable documents, however, were all preserved in the monasteries up to the time of the Revolution, and on a most careful search having been made in the Tower, none of any importance have been discovered.

gious orders; those relating to public instruction; to genealogy, etc. The total number of cartons is 5436. *The topographical section* consists of all the maps and surveys authorized by the state, to the number of 4616. *The domanial section* has the title-deeds of princes, nobles, and public bodies, with the deeds of sequestration, etc. in 26,000 cartons. *The judicial section*, which is kept at the Palais de Justice, contains all the acts, decrees, and records of the parliaments and other courts of the kingdom, in 63,000 cartons. Besides these sections a library of 14,000 volumes is attached to the collection, in which will be found all the volumes of the *Records Commission* of England, lately presented by the British Government. One of the most interesting things contained in this hotel is the famous iron chest, made by order of the National Assembly in 1790, in which are deposited the seals and golden bulls of the papal decrees; a great portion of the keys of the Bastille; the silver keys of Namur, presented to Louis XIV., the famous *Livres Rouges* found at Versailles, the testaments of Louis XVI. and Marie Antoinette, the journal of Louis XVI., the minute of the Droits de l'Homme, the plate of the assignats, medals of the empire, the standards of the *mètre*, *gramme*, and *decagramme*, in platina, autograph letters of Napoleon, and among them the one written by him to Louis XVIII., together with a crowd of other precious objects. The archives were first entrusted to the care and direction of Camus, and on his death to the present Garde-General, M. Daunou, whose name alone sums up all the events of the history of France during the last 50 years. M. Michelet, the Historian, is at the head of his own section. This interesting establishment is well worthy of a lengthened visit from the intelligent traveller. Application for permission must be made at the bureaux, where it is readily granted.

Behind the Hôtel de Soubise, in the rue d'Orléans, leading from the rue des Quatre Fils, is the small church of

ST. FRANÇOIS D'ASSISE, second district church of the seventh arrondissement.—The exterior is perfectly plain and uninteresting, and the interior can lay claim to no architectural beauty. It was the chapel of a convent of Capucins, erected and founded in 1623. It consists of a nave, choir, and one side aisle: the galleries opening into the church and aisle, from whence the brethren heard service still remain. It is only remarkable for some good paintings which it contains: in the

nave, St. Charles Borromeo at Milan, St. John writing the Apocalypse, and St. Louis visiting his soldiers sick of the plague, by Scheiffer, all on the western wall, are good paintings. On the eastern are St. Francois d'Assise before Pope Innocent III., by Caillot, and the same saint before a sultan of Egypt, by Lordon, both of them good. A small Crucifixion is also worthy of notice. At the entrance of the choir is, on the left hand, a very remarkable kneeling figure of the saint of the church, in his monastic dress, of grey marble, said to be Egyptian; the hands and head are of white marble. Opposite to it is one of St. Denis. Behind the altar in the choir are several large paintings: the best of which are a Descent from the cross, and the Communion of St. Theresa. In the aisle on the east of the nave there are two beautiful little pictures by the side of the altar of the Virgin, representing the Flight into Egypt, and the Presentation in the Temple. The chapel of St. Francis also possesses an excellent picture of the saint. By the side of the church is a new and elegant house lately erected for the curate and his vicars.

The stranger will turn from the rue des Quatre Fils into the Vieille Rue du Temple, and at the corner will find

The PALAIS CARDINAL, now the IMPRIMERIE ROYALE. This hotel was erected in 1712, and derives its name from its possessor, the Cardinal de Rohan, so famous in the time of Louis XVI., and whose intriguing spirit brought so much unmerited odium on the unfortunate Queen Marie Antoinette. In this hotel took place the scenes described in the Memoirs of Mad. Campan. The front towards the court is plain; that towards the garden is decorated with columns; and the mansion altogether was one of the largest in the capital. It is now used as the Royal Printing Establishment, which is one of the most extensive and best regulated in Europe. The Imprimerie Royale was first established by Francis I. in the Louvre, in the entresol of the long gallery; it was afterwards transferred to the Hôtel de Toulouse, now the Banque de France, and finally, in 1809, to the Palais Cardinal. The visitor is conducted through all the different branches of the type-foundry, the compositors' rooms, the hand-press room, the steam-press room, and the mechanical press rooms; the form-room, the paper-warehouse, and the book-binding department. Throughout the whole the utmost order, regularity and cleanliness are preserved, and the greatest attention is paid to all stran-

gers by one of the superintendants of the establishment, those gentlemen taking a pleasure in explaining all the minutiae of the various processes in person. The total number of persons constantly employed here is 600, of whom 70 are compositors. The book-binding part occupies, out of the above number, 20 men and 70 women. There are in the hand-press room 100 presses constantly working, each occupying two men; here all the ordinary work of the office is performed; the Government papers of all kinds, and for all offices throughout the French dominions, besides any other common printing performed here by order of the Government, are struck off in this room. The steam-press room, in which a fine engine works two beautifully constructed machines, equivalent in duty to 25 hand-presses, is devoted to similar purposes. In this room there is also a drying-machine, worked by steam, and an ingenious apparatus for cutting the edges of certain government papers, custom-house tables, etc., where almost mathematical accuracy is required. The mechanical press room is filled with some very beautiful hand-presses, worked by improved mechanical processes, and by which the rare and magnificent works published at the expense of government are printed. The oriental books, with coloured margins, and other splendid specimens of typography, unique in their kind, and which cannot be executed elsewhere, will afford a high treat to the intelligent visitor. During the time of Napoleon, when government papers were printed here for half Europe, there were 300 hand-presses constantly employed; these of course were diminished at the Restoration. At the time of the Revolution of July, 1830, the mob broke into this office, and among them some printers from other establishments, who destroyed every one of the steam and mechanical presses, thinking, thereby, to break up the establishment. The administration at that time came to an understanding with the trade, that not more than two steam-presses should be used in future; and this has been since adhered to. This establishment is the richest of all the world in its founts of type, having complete ones in every written language. At the time of Pope Pius VII. visiting the Royal Printing-office, the Lords' Prayer was printed and presented to him in 150 languages at once. The forms of government papers are kept here for a long time after they are used, and 4,000 are thus preserved in a long room set apart for this purpose. The hours for working in this est-



establishment are 10 every day; compositors gain from 5fr. to 6fr. per diem; and the best printers 4fr. 50c. After 30 years' service they are entitled to a pension of 400fr., and a certain small portion of their wages is deducted for a sick-fund. The book-binders earn about 3fr. 50c., and the women 2fr. per diem. A library, containing specimens of typography executed here, is attached to this establishment, which, even to an indifferent observer, cannot fail of being one of the most gratifying sights in Paris. For permission to see this establishment, written application must be made, a day or two before hand, to *M. Le Directeur de l'Imprimerie Royale*, who appoints a fixed hour for the visitor, which must be punctually kept, in order that the superintendent may conduct all visitors at the same time, and thus be saved any unnecessary loss of time and trouble.(1)

At the corner of the rue des Francs Bourgeois, so called from certain free tenements held in it in former days by poor people, will be seen one of those elegant turrets that still are to be found in some of the most ancient parts of Paris. The bold mouldings at the lower part and the tracery of the upper are remarkable. This turret probably witnessed the murder of the Duke of Orleans, only brother of Charles VI., on Nov. 23, 1407, who was assassinated in this street, between this corner and that of the rue Barbette, by order of the Duke of Burgundy; an event that gave rise to the bloody feud which produced such calamity to France, and ended in the occupation of it by the English.

The stranger will do well to turn into the rue de Paradis, where he will find a large edifice, the central establishment of the Mont de Piété, (see *Institutions*,) and by its side the church of

NOTRE DAME DES BLANCS MANTEAUX, first district church of 7th arrondissement, formerly the chapel of a religious house, where one of the mendicant orders called the *Blancs Manteaux*, from their dress, or the *Serviteurs de la Vierge Marie*, established themselves in 1258. In 1297 another mendicant order, the *Guillemites*, replaced them by order of the Pope; and, in 1618, these were united to a Benedictine order, and the monastery and chapel were rebuilt. A street now tra-

(1) The visitors may, if they please, give a trifling gratuity to the workmen who perform any thing for them; otherwise it will be perceived that no fee can be offered in this establishment.

verses the court of the monastery, some of the buildings of which may still be observed to the east; and the chapel remains a plain building externally, but of an elegant style of Corinthian architecture within. It consists of a nave with narrow side aisles, and a circular end; it has an arched roof, with lateral windows, above the cornice of the Corinthian pilasters that adorn the front of the piers; and is lofty and well lighted. The organ is placed in a remarkable position behind the high altar. In the eastern aisle is a small and agreeable picture of a female saint, and over the entrance is a large and very splendid picture of the Burial of St. Petronilla; its dimensions are about 18 feet by 8, and it appears to be a Guercino. Nothing is known concerning this painting, perhaps the finest in any of the Parisian churches, farther than it was given to the church soon after the restoration of the edifice to Catholic worship, and that it came from Versailles. It is, unfortunately, in very bad condition. The church should be visited for the sake of this picture alone.

To the east of this church, and opposite to the rue des Blancs Manteaux, is the

**MARCHÉ DES BLANCS MANTEAUX.**—This small market, situated upon the site of the convent des Filles Hospitalières de St. Gervais, was begun in 1811, and opened in 1819. It occupies a space of about eighty square feet, and consists of a structure which presents six arcades in front. On each side of the entrance is the head of an ox, in bronze, from which water flows into a basin.

A little lower down in this street, at No. 51, is

The **HÔTEL DE HOLLANDE**, built by Gottard, a fine hotel, richly ornamented in the style of Louis XIV. The figures that support the pediment of the front are tasteful, and on the compartments of the walls surrounding the first court, may still be seen a dial and other astronomical diagrams faintly traced.

In two very small and obscure streets behind this hotel, at No. 1, in the rues du Puits and du Singe, may be seen the remains of two ancient mansions, preserving traces of pointed architecture.

At the northern end of this street is the *Fontaine de l'Échaudé*, a monument of no elegance or importance.

The stranger will not regret following the rue des Francs Bourgeois, on quitting the Vieille Rue du Temple; he will

find it containing some magnificent mansions of sufficient interest to repay his excursion. No. 25, is an hotel of the time of Henry IV.; No. 7, of the days of Louis XV., is now the Mairie of the arrondissement; and No. 12, although not in the same arrondissement, may also be noticed. At the corner of the rue Pavée stands

The HÔTEL DE LAMOIGNON, one of the most elegant of the residences of the old nobility. It is of the same date apparently as the centre of the Tuileries; its front is adorned with fine Corinthian pilasters; and in the circular-headed pediments that appear over the side wings are shields with stags' heads, the horns of which are held by angels; the heads of hounds, etc. A beautiful little balcony in the northern wing, and a curious turret at the corner of the street, should be remarked. The whole has lately been restored.

In the same street is the Hôtel de la Houze, and there also stood the *Hôtels de Gaucher de Châtillon*, and *d'Herbouville*, or *de Savoisi*. The new building of *La Force* is perceived in it about mid-way. •

At the corner of the rue Culture Ste. Catherine, but in the 8th arrondissement, is the

HÔTEL DE CARNAVALET, the residence of Madame de Sévigné, and the Countess de Grignan, her daughter, and one of the most beautiful of the mansions of the 17th century. The sculpture with which it is adorned is of exquisite delicacy of execution, and was in part the work of Jean Goujon. The building itself seems to be posterior to the time of that celebrated artist. The front is decorated with coupled Ionic columns, and the gateway has some excellent sculpture with which it is crowned: the figure of Minerva over the attic of the front is very remarkable. In the court-yard the capitals of the pilasters of the lower storey are very elegant, and three sets of four allegorical figures, those in the centre by Goujon, will attract the visitor's attention. One of the spacious apartments still remains. Strangers are admitted on applying to the porter.

At the corner of this street the Connétable de Clisson was waylaid and nearly murdered, in 1390.

On descending the rue Culture Ste. Catherine, the visitor will pass the large establishment of the Bains Ste. Catherine, and will soon be struck with the magnificent view of St. Paul

and St. Louis, in the rue St. Antoine. In front of this splendid church is the

**FONTAINE DE BIRAGUE**, erected in 1579, by Cardinal René de Birague, chancellor of France, and rebuilt in 1807. It is a pentagonal tower, surmounted by a dome and lantern. The sides are similar; consisting of a niche, between Doric pilasters supporting a pediment, above which rises an attic adorned with a balustrade. On each side was formerly an inscription. The following is the only one that remains:—

Prætor et Ediles Fontem hunc posuere, Beati  
Sceptrum si Lodoix, dum fluet unda, regat.

By its side is a guard-house.

On turning to the right hand, and immediately entering the rue du Roi de Sicile, the stranger will find the entrance of the prison called *La Force*, (see *Prisons*.) formerly the hotel of the Duke de La Force. The principal court still remains.

On the opposite side of the rue St. Antoine, is

**ST. PAUL ET ST. LOUIS**, 3d district church of 7th arrondissement. — This church was begun in 1627, upon the site of a chapel belonging to the adjoining convent of the Jesuits, which was founded by the Cardinal de Bourbon in 1582. It was finished in 1641, and Cardinal Richelieu performed the first mass, in the presence of Louis XIII. and his court. The form of it is a Roman cross, surmounted by a dome. The magnificent front, elevated upon a flight of steps, is 144 feet in elevation, and 72 feet in breadth at the base. It is decorated with three ranges of columns, and has a very rich effect when viewed from the opposite street with the evening sun shining upon it. This gorgeous structure is to be noticed for the richness of ornament, lavished upon every part of its interior. It is cruciform, with chapels on each side of the nave, communicating the one with the other. Over the cross of the church rises a lofty dome, in the pendentives of which are sculptured figures of the four evangelists; and, on the sides above, four figures in fresco of kings of France. A very rich cornice and gallery are over the Corinthian pilasters which stand in front of each pier, and the roofs of the chapels are remarkable for being covered with scroll work. This church was pillaged of all its riches at the Revolution; but a profusion of marble is still to be seen on the high altar, and round several door-ways; the rails, too, which separate the high altar

from the nave, are of marble. In the eastern transept, is an original but well-conceived picture of the Agony in the Garden, and, in a chapel on the western side, is a very fine and valuable picture of St. Paul, in the style of Moïse Valentin. The architect of this magnificent church was Father Derranden, a Jesuit.

By the side of St. Paul and St. Louis, is the entrance to the COLLÈGE ROYAL DE CHARLEMAGNE, 120, rue St. Antoine, the buildings of which formed the college of Jesuits founded in 1582. They are remarkable only for their great size, and are a prominent feature in the rue des Prêtres St. Paul. The stranger should enter this street by the Passage Charlemagne, which will lead him through the court of the *Hôtel de Jassaud*, or *d'Aguesseau*, 22, rue des Prêtres St. Paul, where the tradition of the neighbourhood places the site of a palace of the Queen Blanche. A turret of the time of Francis I. is still to be seen in one corner of the court, and some figures with other ornaments remain to indicate its former state.

From this street the visitor will go into the rue du Figuier, at the corner of which is the

HÔTEL DE SENS, one of the most interesting remains of the middle ages extant in France. It was erected in the 15th century, and formed part of the Hôtel St. Paul. The gateway, flanked by two overhanging turrets, has a finely-grained roof, and has a curious projection on the outside at the apex of the arch, destined to serve as a means of defence. The windows are very remarkable, and there is a singular turret in the south-western corner of the court with a machicolated projection. This hotel, which is a perfect model of a noble mansion of the epoch of its erection, is still in good preservation, although used as a waggon-office, and tenanted by poor families. It is greatly to be desired that the Government should be induced to purchase and to repair it, as one of the most precious of the national monuments.

The rue de Jouy, which, at No. 9, possesses a specimen of the architectural genius of Mansard in the Hôtel d'Aumont, will lead the visitor back to the rue St. Antoine. In the street immediately opposite to it, at the corner of the rue du Roi de Sicile, is an hotel of the time of Louis XIII., said to have been the residence of the Sicilian Ambassador.

The rue St. Antoine leads into the smaller one de Monceau, at the corner of which stands

**ST. GÉRAVIS**, 2d district church of 9th arrondissement.—A chapel is believed to have existed on this spot, from so remote a period as the 6th century. The structure that replaced it was enlarged or rebuilt in the year 1212, but no traces of any part of the work of these edifices is now remaining. There is much difficulty in ascertaining the date of the church as it actually exists; the best authorities giving dates that are irreconcilable with facts, or else remaining silent on the subject. An inscription, placed near the sacristy door, states that the church was dedicated in the year 1420; but this is utterly at variance with the style of any part of the existing edifice, all the details and the general analogies of which show it to be of the 16th century. On the other hand, the date 1581, assigned for some enlargements that took place in that century, seems almost too late. It is probable that the church was dedicated before the walls were raised, that the building was afterwards suspended, and that it was resumed in the 16th century, according to the style of that epoch. This will be rendered more probable by an inspection of the general arrangement of the edifice. It is a regular cruciform church, with single aisles entirely surrounding it; the transepts are not deep, and have galleries of a later date erected in them. There is no triforium gallery, and the clerestory windows, which are large, nearly touch the vertices of the pier arches. The mouldings are all open, and in many cases intersecting; while the tracery of the windows is of late date, and of weak design. The imposts of the shafts and piers are in all cases discontinuous; the vaulting ribs are complicated, and the exterior flying buttresses are double, having the lower arch surmounted by a series of smaller ones. The chapels, that surround the nave and choir communicate with each other by archways, and thus give the effect of a double aisle. The Lady chapel behind the apse of the choir is the most beautiful in Paris; the vaulting ribs of its roof unite in the centre, and descend into an elaborate open-worked crown, that is quite a chef-d'œuvre both in design and workmanship. The windows of this chapel are filled with very fine painted glass by the celebrated Jean Cousin, and the northern windows of the choir and nave still preserve ample remains of the glass with which that sculptor and painter filled the whole church. Some of the chapels have also a few fragments. The western front of the church was begun in 1616, Louis XIII. laying the

first stone ; and, though good in its kind, cannot but be regretted as having replaced what, from the other details of this church, may be inferred to have been much better. The chapels of this magnificent building, as its interior entitles it to be called, contain some very fine paintings. The first on the south side of the nave, which is the Chapelle des Agonisants, has a fine Crucifixion, of one of the later Italian schools. The Chapelle des Trépassés contains a curious picture of the Deliverance of Souls from Purgatory at the intercession of the Virgin ; it is probably an Italian picture, and of the 17th century. The south transept forms the Chapel of the Holy Ghost ; in it is a good altar-piece, of the Tongues of Fire, at the Feast of Pentecost ; and also a circular segmental picture of the Father surrounded by Cherubim, painted by Perugino, in 1496. The first chapel of the south aisle of the choir is remarkable for a fine Decapitation of St. John the Baptist, apparently by Guercino. The next chapel, of St. Geneviève, has Jesus, with Martha and Mary, by Philippe de Champagne. This is an excellent picture. In a large and irregularly-shaped chapel, is the monument of Chancellor Letellier, a sarcophagus of black marble, supported by colossal heads in white marble. At the ends are beautiful full-sized figures of Religion and Fortitude ; on the sarcophagus the chancellor reclines, with a genius weeping at his feet. It dates nearly from his death, 1685. There is also a plaster Descent from the Cross, by Gois, in this chapel. In the Lady chapel there is a large and splendid picture of the Death of the Virgin. In one of the chapels north of the choir, is an excellent painting of the Good Samaritan, by Foustier. Near the sacristy door, in this aisle, is a picture by Albert Durer, of the nine sufferings of Christ, dated 1500. In the north transept is the Martyrdom of St. Jullitte, by Heim ; and in the next chapel of the nave, is Christ at the Ruler's House, a good picture of the French school. In the Chapelle des Fonts, is a well-executed model in wood of the western front of the church, serving as an altar-piece. There is a fine organ in this church, and the services are performed here with great solemnity. It is one of the most interesting churches of Paris ; and Paul Scarron, husband of Mad. de Maintenon, Philippe Champagne, with many other distinguished persons, were buried within its walls.

A small street nearly opposite this church leads into the

*Marché St. Jean*, a place no longer used as a market. An old fountain and a guard-house still exist upon it.

In the *rue des Billettes*, No. 16, leading from the *rue de la Verrerie*, which opens into this place, is

The LUTHERAN CHURCH (*Eglise des Carmes*). — This church, built in 1754, after the designs of Frère Claude, a Dominican, formerly belonged to a body of Carmelite friars. In 1790 the convent was suppressed, and in 1808 the church was bought by the city of Paris, and given, about four years after, to the Protestants of the Augsburg Confession. The building is lofty, neat, and light. It is fitted up with pews in the English style, and possesses an organ. In the vestry are several good pictures, presented by the late Gen. Rapp, and other Protestants. Service is performed every Sunday, at 12 and 2, in French and German alternately.

Returning by this street, and passing by the *rue des Deux Portes*, the visitor will come into the *rue de la Tixeranderie*, where, at the corner of the *rue du Coq*, is a house and turret of the 16th century. The visitor may now proceed to the

HÔTEL DE VILLE, *Place de Grève*. — The place where the *corps de ville* or municipality of Paris assembled under the first and second races of kings is not known. In the earliest reigns of the third race, their meetings were held in a house called *la Maison de la Marchandise*, situated in the *Vallée de la Misère*. From thence they removed to the *Parloir aux Bourgeois*, near the Grand Châtelet, and afterwards to a kind of tower in the city wall, which, like the preceding, took the name of *Parloir aux Bourgeois*. In 1357, the municipality purchased, for 2,880 livres Parisis, the *Maison de la Grève*, or *Maison aux Piliers*, which had formerly belonged to Philip Augustus, and was frequently made a royal residence. Upon the site of this and some neighbouring houses the Hôtel de Ville was erected. The first stone was laid July 15, 1533, by Pierre de Viole, prévôt des marchands, but the works were afterwards suspended, and it was not till 1549, when Dominic Boccadoro di Cortona, an Italian architect, presented a new plan to Henry II., that the building was proceeded with. It was not, however, entirely finished until 1605, in the reign of Henry IV., under the provostship of François Miron. During the war of the Fronde, and still more during the Revolution, the edifice received much damage, particularly in the ornamental parts; it was, however, preserved from further degra-



dation in 1801, by being converted into the seat of the prefecture, and was repaired by Molinos. Other buildings were added to it, and the hospital and church of St. Esprit, together with the church of St. Jean en Grève, were pulled down or incorporated in it. Very extensive repairs have lately been made in its principal front; and the city of Paris has decided on doubling the length of this front, as well as of increasing the whole of the edifice, so as to form an immense quadrangle of the same style of architecture as the original, with four splendid façades, completely isolated, and at a distance from any surrounding houses. The expense of these additions and alterations is estimated at four millions of francs. The Hôtel de Ville, as completed in 1605, consists of a large pile of building towards the Place de Grève, with two pavilions higher than the rest of the edifice, built at the northern and southern extremities, and of buildings surrounding a small court in the centre. To these have been added other erections at different periods, the whole of which will be so arranged as to constitute 3 courts, forming altogether one series of buildings. The style of architecture displayed in this remarkable edifice is that prevalent in Italy during the 16th century, and which is known in France as that of *La Renaissance des Arts*. The component members of the decorative parts of the building are all Roman, arranged in the manner of the middle ages. Each pavilion is erected over a wide archway, one of which still serves as a street; a range of windows with pediments, between small Corinthian columns, is on the ground floor; and above is a long range of plainer windows and canopied niches, while a rich balustrade edges the lofty roof pierced with dormer windows, or lucarnes. In the centre of the roof rises a grotesque turret, and high chimneys, richly ornamented, flank the roofs of the main body and of the pavilions. The ornaments of this front are exquisitely sculptured, and its effect as a monument of the epoch is very grand. Over the door-way in the centre is a bronze equestrian bas-relief of Henry IV., which replaces one destroyed during the Revolution; and in the centre of the roof is a valuable clock, by Lepaute. The quadrangle, which is approached, like the whole of the external front, by a flight of steps, is surrounded by an arcade and portico, under one of the arches of which, facing the entrance, is a splendid bronze statue of Louis XIV. Around the freize of this court were marble tablets, inscribed with the principal

events of the life of Louis XIV., from 1659 to 1689; and circular compartments in the spandrels of arches were charged with armorial bearings, now effaced. The lucarnes of this court are very beautiful and light. The circular roof of the principal staircase is divided into compartments, the mouldings and interior parts of which are richly sculptured. On the landing-place is a curious groined roof, constructed to imitate wood-work, and is a monument of the taste of the times of Henry II. The *Grande Salle*, or *Salle du Trône*, occupies the whole length of the central portion of the building, and is a most magnificent apartment. The fire-places are vast, and are crowned with recumbent figures in white marble, of the same date as the staircase. On one side of the court extends the *Salle de St. Jean*, the only remaining part of the church of that name. The ball room, which was built of wood, over the garden of the hotel, is now in process of demolition. It could contain from 2,000 to 3,000 persons. The additional buildings on the northern side of the court form the residence of the Prefect of the department; those on the south and east, various public offices. The most interesting recollections are connected with this fine monument of the 16th century, which from the time of its erection has witnessed many of the most important political acts of the revolutions with which the country has been visited. The room where Robespierre held his council, and where he attempted to destroy himself, is shown, as well as the window where General Lafayette embraced the present King, and showed him to the people in 1830, as *the best of republics*. It is the central one of the *Grande Salle*, and is the same window from whence Louis XVI. spoke to the populace with the cap of liberty on his head. All the revolutions of France have been ratified in this historical room, and have been put into execution on the Place de Grève beneath. The furniture of the *Grande Salle* is not worthy of the apartment, and is of the present century, though said to be almost coeval with the building, by the persons who show it. This, as well as every part of the edifice, will be completely restored according to the new plans, and all the public offices connected with the prefecture of the department will be joined together under the same roof. Strangers are readily admitted.

In the buildings of the Hôtel de Ville is the *Bibliothèque de la Ville*, the entrance to which is in the rue Tourniquet. It was bequeathed to the town of Paris, by M. Moriau, Procureur

du Roi et de la Ville, in 1759. It is rich in manuscripts upon the history of France, and contains 50,000 volumes. It is open to the public from 10 to 4 daily, except Wednesdays, Sundays, and festivals, and from August 15 to September 30.

THE PLACE DE GRÈVE is celebrated as having been the scene of most of the public deeds of blood that have occurred in the capital. Its pavement is stained with the blood of the victims of all revolutions, and with that of the criminals executed by the hand of justice, till within the last six years. Great improvements in the architectural appearance of this place will be made by the intended extension of the Hôtel de Ville, and the widening of the quay. In the north-west corner of it may still be perceived one of those beautiful turrets formerly so abundant in Paris.

THE PONT D'ARCOLE, which leads from the Place de Grève to the Ile de la Cité, is a small suspension-bridge for foot-passengers only, who pay a toll for passing. It was erected after the designs and under the direction of M. Duvergier, and was opened on the 21st of December, 1828. Its length is 106 yards, and its breadth 5. The chains pass over a small archway of masonry, erected in the middle of the river. This bridge is celebrated for the slaughter made on and about it during the conflict of the Royal Guards and the people in 1830. It derived its present name from a young man, who, heading the people in their advance upon it with a flag in his hand, was killed under the archway in the middle; and from his name being Arcole, added to the similarity of this trait of courage to one shown by Napoleon at Arcole, the present appellation arose. There is a project for rebuilding it on a larger scale.

The visitor may next proceed along the Quay Pelletier, and up the rue des Arcis, to

St. MERRI, 2, rue St. Martin, parish church of the 7th arrondissement.—This church was originally a small chapel dedicated to St. Pierre des Bois, near which St. Mederic or St. Merri died in 700. In the year 1200, the church being built on the site of the chapel, took for its patron St. Merri, whose relics it contained. The present edifice was begun in 1520, but was not finished till 1612. It is a cruciform church, having the northern transept not so deep as the southern one, and the tower placed at the south-western angle of the nave. Double aisles are on each side of the nave, but not of the

choir: behind the tower, on the southern side of the nave, a large chapel of the Holy Sacrament was erected in 1754. The western front has a very good portal of excellent workmanship of the date 1520, and the western end of the church is altogether of an earlier style than the choir and its chapels. Two turrets are placed at the junction of the choir and its apse. In the interior, the nave and choir have large clerestory windows with good tracery, but no triforium, and the transepts have each a fine *rosace*, that of the southern transept being the most elaborate. The junctures of the vaulting, mouldings, and piers, are all made without imposts, according to the style prevalent in France in the 16th century, except in the chapels of the choir, where curious examples of large circular pillars with bands for capitals occur. The key-stones of the vaulting ribs of the nave and of the aisles are good specimens of the workmanship of the time; and the roof of the cross is covered with rather late flamboyant tracery. Near a small door in the northern aisle of the choir, a vessel for holy water, charged with armorial bearings, is a curious object; and the structure of the northern aisle of the nave, being a series of chapels opening into each other, is worthy of notice. The choir was barbarized in the years 1751-4. In the chapel of the Sacrament is a good picture, by Colson, of St. Charles Borromeo at Milan, and another of St. Chrysostom, by Péron. In the southern transept, a Descent from the Cross, probably a copy, is of some value, and, in the passage leading to the sacristy, is a fine Visitation of the Sick. The two last chapels of the southern aisle of the choir also contain some good paintings. In the windows of the choir, transepts, and chapels, are still preserved some fine specimens of painted glass, said to have been executed by Pinaigrier. The tower of this church has become unfortunately famous from the events of 1832, and from the obstinate resistance made in it and the adjoining streets by a handful of young men against the king's troops. The western front is shortly to be completely restored by the city of Paris.

In the rue du Cloître St. Merri, a house of stately architecture, of the early part of the reign of Louis XIV., is to be observed.

At the corner of the rues Maubée and St. Martin, is the *Fontaine Maubée*, built in 1733 on the spot where a fountain existed early in the 14th century.

# EIGHTH ARRONDISSEMENT.(1)

On entering the 8th arrondissement by the rue Popincourt, at the northern end, the visitor will pass by a large barrack for infantry, and will find a small fountain ornamented with bas-reliefs, opposite to which is

ST. AMBROISE, 2d district church of 8th arrondissement. —This church was built for a convent of nuns, called the *Annonciades*, in 1639. It was enlarged in 1802, and annexed to the parish of Ste. Marguerite. It consists of a nave, choir, and side aisles; but is perfectly plain in its architecture, and of small dimensions. There is a large chapel of the Virgin, opening into the eastern aisle. On the east wall of the nave, is a curious picture of a nun wearing a crown of thorns at prayer; a St. John the Baptist preaching in the wilderness; and, at the entrance of the choir, an oblong picture of the Adoration of the Magi. On the west wall, is a remarkable *Ecce Homo*, and a Magdalene, of the school of Mignard. The altar-piece is a large picture of St. Ambrose protecting an Arian from his enemies, by Wafflard, of the modern French school.

Behind the church of St. Ambroise, is the

ABATTOIR DE POPINCOURT, the largest of the five establishments of the kind in Paris, and which may be taken as a model for all the others, which only differ from it in size and the position of their buildings. It was erected in 1810, and consists of 23 piles of building, placed on a sloping ground, and arranged within an enclosure of walls 645 feet by 570. In front of the abattoir, a small public walk is planted, and, at the entrance, are the two pavilions, containing the bureaux of the administration. To the right and left of the central court, which is 438 feet in length by 291 in breadth, are four buildings, separated by a road which traverses the ground in its whole breadth. These are the slaughter-houses: they are each 141 feet long by 96 broad; a flagged court separates them into two piles, each of which contains eight slaughter-houses for the use of the butchers, who keep the keys of those respectively belonging to them. Each slaughter-house receives air and light from arcades in the front walls. Above

(1) All that part of the 9th arrondissement which lies between the fossé de la Bastille and the rue St. Paul is included under this head.

are spacious attics for drying the skins and depositing the tallow; and that they may be always cool, a considerable projection has been given to the roofs. Behind these slaughter-houses are two ranges of sheds, containing sheep-folds, and at their extremities two stables: each of these buildings has its loft for forage, and completes on the sides of the court the principal masses of building which form the establishment. At the bottom of the court, in which there is a commodious watering-place, and folds for the cattle, are two detached buildings, destined for melting the tallow. They are traversed in their length by a broad corridor, which gives access to four separate melting-houses, below which are cellars, containing the coolers. Beyond these, on a line parallel to the outer wall, are two buildings raised on cellars, in which the skins are kept; the upper part is destined for the skins of calves and sheep. In the remotest part of the ground, in front of the entrance, is a double reservoir, in masonry, resting on vaults, under which are stands for carriages; the water is raised into it by a steam-engine placed between the two basins, which, together, are 228 feet in length. Cattle and sheep, on entering Paris, are immediately taken to one of the abattoirs, and are there kept at the cost of the butcher. The slaughtering is carried on every afternoon, and the meat is taken to the shops every night. At the abattoir de Popincourt the weekly slaughtering is nearly as follows: 700 oxen, 200 cows, 800 calves, and 2,000 sheep; these numbers being rather under the general average. The establishment is superintended by a resident inspector of police, and gives occupation in its internal arrangements, independently of the butchers and their servants, to 14 families. The whole is conducted with very extraordinary cleanliness, more than could be expected from the nature of the uses to which it is applied, and strangers are readily admitted, on application at the porter's lodge.

The rue St. Maur leads from hence into the rue de la Roquette. Here the visitor will immediately be struck with the aspect of the two prisons, called *La Roquette* and *Nouveau Bicêtre*, lately erected there. (See *Prisons*, and *Barrières de St. Jacques*, 11th arrondissement.) The Barrière d'Aulnay, at the upper end of this street, which is lined with the shops of dealers in tombs, stone-masons, and persons who sell funeral garlands, opens in front of the

**CÉMETIERE OF PÈRE LA CHAISE.**—This tract of ground on the slope of a hill extending from Belville to Charonne, on the north-east of Paris, was celebrated in the 14th century for the beauty of its situation; under Louis XIV. as the residence of Père La Chaise; during 150 years as the country-house of the Jesuits; and in the present day as the principal cemetery of the French capital. In the earliest ages of the monarchy, this spot was called *Champ l'Évêque*, and without doubt belonged to the Bishop of Paris. In the 14th century, a wealthy grocer, named Regnault, erected upon the ground a magnificent house, which the people called *la Folie Regnault*. After the death of Regnault, this mansion was bought by a female devotee, and presented to the community of the Jesuits in the rue St. Antoine. It continued to bear its former name till the reign of Louis XIV., who authorised the Jesuits to call it Mont Louis. That monarch being particularly attached to Père La Chaise, his confessor, appointed him superior of this establishment in 1765, and Mont Louis then became the focus of the Jesuitical power in France. The house was enlarged, and the garden extended and ornamented. Upon the suppression of the order of the Jesuits, Mont Louis was sold by a decree, dated August 31, 1763, to pay the creditors of the community. It afterwards passed through several hands, and was at length purchased for 160,000 fr. by M. Frochot, prefect of the department of the Seine, to be converted into a cemetery. It then consisted of 42 acres. M. Brongniart was appointed to adapt this spot to its new destination; and he preserved whatever could be rendered subservient to the use or embellishment of the new establishment. To render access easy winding paths were formed, a wide paved road was opened to the spot where the mansion of Père La Chaise formerly stood, and with the shrubs and fruit trees were mingled cypresses and weeping willows. The cemetery of Père La Chaise was consecrated in the beginning of 1804; and on 21st May, of the same year, the first corpse was buried there. Its present extent is nearly one hundred acres, and it is entirely surrounded by walls. The advantageous situation of this spot, upon the slope of a hill, surrounded by luxuriant valleys and rising grounds, and commanding an extensive view of a picturesque and glowing landscape, has occasioned it to be chosen by the most distinguished personages as the place of their interment; consequently no Parisian cemetery

can vie with that of Père La Chaise in the number and beauty of its monuments. Some of them, of large dimensions and elegant architecture, are in the form of temples, sepulchral chapels, funeral vaults, pyramids, and obelisks; others present cippi, columns, altars, urns, etc., variously ornamented; many are surrounded by columns of wood or iron, within which are planted flowers and shrubs; and near some of them are benches to which kindred and friends repair to give vent to feelings of affection and regret. A subterranean canal, which conveyed water to the *Maison de Mont Louis*, still exists, and furnishes a sufficient supply to keep the plants and herbage in perpetual verdure. In this cemetery there are three kinds of graves:—the perpetual graves, the temporary graves, and the *fosses communes*. The last are four feet and a half deep, in which the poor are gratuitously buried in coffins placed close to, but not upon, each other. These trenches are re-opened every five years, that term being sufficient for the decomposition of bodies in this clayey soil; but the ground of each grave may be bought either for six years or for ever, at the time when the trenches are about to be re-opened, in the event of it not being in the line of any road it is in contemplation to form. Application for the purchase of ground is made at the *Bureau des Cimetières*, Hôtel de Ville. (See *Physical Statistics, Cemeteries*, etc.) The cemetery of Père La Chaise is appropriated to the interment of the inhabitants of the 5th, 6th, 7th, 8th, and 9th arrondissements only, except in the case of the purchase of ground for ever, when remains may be brought there from any part of the capital, or even of the kingdom. The gateway, which is immediately opposite the barrier, is placed in the middle of a semi-circular recess; and is adorned with funereal ornaments, and inscriptions in Latin, from the Scriptures. It leads into a semicircular area, on each side of which is a lodge. The divisions on the right and left of the avenue opposite the entrance present nothing worth notice. Taking the road to the right at the extremity of the avenue, a court is passed on the right in which is the porter's lodge. A door to the left of the court leads to the Jews' burial ground. It contains handsome monuments of Calmer; Joseph, the money-changer in the Palais Royal, who was robbed and stabbed by Rata and Malaguti; Madame Fould, and M. Diaz Carvalho. Beyond this spot, on the right, stands the most picturesque and



interesting monument in the cemetery, namely, the tomb of Abelard and Heloise. It consists of a sepulchral chapel of pointed architecture of the 13th century, formed by M. Lenoir, out of the ruins of the celebrated abbey of the Paraclete founded by Abelard, and of which Heloise was the first abbess. Its form is a parallelogram, 14 feet in length by 11 in breadth; and its height is 24. A pinnacle 12 feet in elevation rises out of the roof, and four smaller ones, exquisitely sculptured, terminate the angles. Fourteen columns, six feet in height, ornamented with diversified capitals, support 40 arches, and the latter are surmounted by cornices wrought in flowers. The four canopies are decorated with sculptured figures, roses, and medallions of Abelard and Heloise. In this chapel is the tomb built for Abelard, by Peter the Venerable, at the priory of St. Marcel. He is represented in a recumbent posture, the head slightly inclined and the hands joined. By his side is the statue of Heloise. The bas-reliefs round this sarcophagus represent the fathers of the church. At the foot and on one side of the tomb are inscriptions; and at the angles are four short inscriptions relating to the origin of the monument, its removal, and its erection in the *Musées des Monumens Français*, from whence it was transported to the cemetery of Père La Chaise. Near this spot repose General Murray and Rear-admiral Colbert. Farther on, is a fine marble monument with a medallion of Pierre Louis Serre. On the side of the avenue opposite the chapel of Abelard and Heloise, are seen two divisions extending to a house on the left occupied by a marble mason. In these divisions the most remarkable monuments are that of the great naturalist, Cuvier; those of M. and Mad. Revillon, of whom the latter was the first victim of the Revolution in 1789, when their paper-hangings manufactory in the Faubourg St. Antoine was burnt by the populace; and that of Mad. Pigault Le Brun. In the next divisions are interred a M. Schacheres, shoemaker to Mademoiselle d'Orléans, whose epitaph, composed by himself and inscribed on his tomb before his death, is the *ne plus ultra* of vanity; the Duchess de Fleury; the noble family de Coigny; the Prince de Monaco, who in 1819 drowned himself, at the age of 61 years; the Russian princess Gutignie, a Gothic monument; the celebrated medical professor Hallé; Delambre, the astronomer; Lord Dormer; Langlès, the Oriental scholar; the Marchioness de Condorcet; the famous

Regnault St. Jean d'Angely ; Baron Denon, a pedestal surmounted by a bronze statue of that distinguished traveller ; the Duke de Laval Montmorency ; the Duchess de Castries, a handsome monument ; young Lallemand, a law-student, killed by a private of the royal guards during a tumult in 1820, and to whose tomb political visits were sometimes made. The next divisions of this section comprised between the principal avenues may be called the classic ground of the cemetery. Here are interred :—the aeronaut Charles, successor of Montgolfier ; Madame Dufresnoy, surnamed the tenth muse of the age ; the celebrated chemist Fourcroy, a bust of marble ; Haüy, the mineralogist ; Van Spaendonck, painter of flowers ; Jean and André Thouin, of the Garden of Plants ; Breguet, the celebrated watch-maker ; Parny, author of the *Guerre des Dieux* and other poems ; Chenier ; Bernardin de St. Pierre, author of *Paul and Virginia* ; Grétry, the celebrated composer ; Sage, founder of the school of mines ; the poet Delille, a plain tomb of large dimensions, surrounded by palisades, and bearing no inscription but his name ; the Marquis de Boufflers ; Bellanger, architect of the cupola of the Halle au Blé ; Brongniart, architect of the Exchange ; Prevost, inventor of the Panorama, a black marble pyramid ; Visconti, a sarcophagus of black granite surmounted by his bust ; Ginguené, a distinguished author ; Suard ; the celebrated Talma, a plain monument without inscription ; Gericault, painter of the Shipwreck of the Medusa ; Madame Blanchard, who perished July 6th, 1819, by her balloon taking fire, a cippus surmounted by a globe in flames ; and the composer Méhul. After visiting the above monuments, the visitor should cross the avenue and inspect those on the opposite side, as far as the second turning, leaving the chapel behind him. Here are interred Valenciennne, landscape-painter ; Isabey, sen. ; the Baron de St. Just, author of the *Calife de Bagdad*, etc. ; M. Dubouchage, twice a cabinet minister ; the Baron des Fontaines, once the owner of the ground where the cemetery is formed ; Mazurier, the actor ; Desaugier, the songster and author of vaudevilles. In the avenue at one extremity of which is seen the chapel, are several handsome sepulchral monuments, which should not escape attention. At the other extremity is a circular road, with sepulchral chapels of the families Souriac and Mallet, the latter surmounted by a fine marble group of the Virgin

and infant Jesus; here also are interred the Duke de Frias, who died in exile; Dr. Percy, a white marble pyramid; M. le Bailli de Crussol, a superb monument; Dr. Beclard; Valentin Hadly, who taught the blind to read by means of characters in wood; Monge, the geometer, professor of the Polytechnic school, a handsome sepulchral chapel surmounted by a temple with his bust in marble, erected by his pupils; and Madame Guizot. A small path leads off, a little south of the principal road to the right, into a newly-acquired part of the cemetery. Here are the tombs of Elisa Mercœur, the young poetess; of Labédoyère; the Sièyes family; Marshal Lauriston, etc. The principal road winding round the foot of the hill should next be followed by the visitor. Along its whole extent it presents a succession of the most beautiful tombs. Some of the most remarkable are those of the Duke de Valmy; Jacob Ricardo, Esq.; Marshal Kellermann; the naval tomb of Count Rosilly Mesros; the Laffitte family, a plain monument; Lanjuinais; Toulouse; Prince de Castellane; the wife of Marshal Macdonald; General Gouvion St. Cyr; Count Lavalette; Achille Vigier; Hon. Ashley Cooper; Gen. Frere; Fitzherbert, etc. A rising ground at the eastern end of the cemetery, to which this road has now led the visitor, and from whence there is a most delightful view over Vincennes, is covered with some tombs of remarkably elegant construction; among them is one of the Marquise de Dalmatie, daughter-in-law of Marshal Soult. The visitor should now mount the hill west of the avenue, and he will then find himself among the marshals of Napoleon, and many of the greatest names of France. The tomb that will first meet his eye, south of the principal road, is the elegant sepulchral column of Viscount de Martignac; after it he will find the monuments of General d'Abadie; Miot de Melito, mortally wounded at Waterloo; de Sussy, Minister of Commerce; the celebrated Volney; the Count de Grave, minister of Louis XVI.; the Duke Decrès, minister of the marine, a monument of large dimensions, on which two bas-reliefs represent naval actions in which he was engaged with the English; Marshal Serrurier; the Duchess de Mazarin; the Count de la Martinière, a sarcophagus surrounded by small cannon; la Reveillière Lepeaux, a noted character at the Revolution; Hué, the faithful attendant of Louis XVI.; the Abbé Sicard, director of the Deaf and Dumb School; De-

lanneau, founder of the college of Ste. Barbe ; Gen. de Kever-  
 san ; Gen. Paolod, with Eylau inscribed on his tomb ; the  
 Caplignol-Capalligues, an elegant monument ; Rahaut-Pom-  
 huet and Molezart, Protestant ministers, the latter a tomb in  
 the form of a cottage ; the celebrated Madame Cottin ; Mar-  
 shal Beaumontville, a pedestal of black marble ; the family of  
 Boode, a temple of large dimensions ; Beaumarchais, the dra-  
 matist ; Marshal Davoust, Prince d'Eckmühl, a pyramid of  
 granite ; Marshal Lefèvre, a magnificent sarcophagus of white  
 marble, with two figures of Fame crowning the bust of the  
 Marshal in relief, a serpent, the emblem of immortality, en-  
 circling his sword, and the inscription—*Soldat, maréchal,  
 duc de Dantziok, pair de France ; Fleurus, Avant-Garde, Pas-  
 sage du Rhin, Altenkirchen, Dantziok, Montmirail ;* Marshal  
 Masséna, Prince d'Essling, a pyramid of white marble, 21  
 feet in height, a portrait of the Marshal in bas-relief, and the  
 inscription—*Rivoli, Zurich, Gènes, Essling ;* Marshal Suchet,  
 Duke d'Albufera, a lofty altar tomb, of beautiful white  
 marble, richly ornamented with bas-reliefs of fine execution ;  
 Gen. Vallerstros ; Baron de Vertpré, a handsome monument ;  
 General Collaud, a pyramid of black marble ; General Dumuy,  
 an antique tomb of black marble ; the Russian Countess Be-  
 midoff, a most beautiful temple of white marble, the attic  
 supported by 10 columns, in the midst of which is seen a  
 tomb surmounted by a cushion bearing the arms and coronet  
 of the deceased ; Lameth, 3 columns placed together bearing  
 each an urn ; Camille Périer ; Manuel, the celebrated orator  
 of the Chamber of Deputies ; Ginodet, the celebrated painter, a  
 monument with his bust ; Gossuin, a member of the Consti-  
 tuent Assembly ; General Foy, a superb monument erected by  
 a national subscription, consisting of a massive sepulchral  
 chapel surmounted by a temple, in which is seen a statue of  
 the general in the act of addressing the Chamber of Deputies ;  
 Benjamin Constant, a small plain tomb ; Delong ; and Marshal  
 Ney. A little to the west of these tombs, and near to the tomb  
 of Gen. Foy, are those of Baron Simon, a pedestal of black  
 marble surmounted by an obelisk and an urn ; the Marquis  
 Dessoles ; Gen. Count de Pully ; Madame de Remusat, the au-  
 thress ; the sculptor Lecomte ; the Marchioness de Beauhar-  
 nais, sister-in-law of the Empress Joséphine and mother of Ma-  
 dame de Lavalette ; Parmentier, to whom France is in a great  
 measure indebted for the general cultivation of the potatoe, an

elegant tomb erected to his memory by the apothecaries of the capital; General Vignolles; Camille Jordan, a deputy, a handsome sarcophagus; Dr. Gallier; and Captain Coeffiers with his brother. Westward of these are the tombs of some great men; Molière, a sarcophagus of stone, supported by four columns and surmounted by a vase; La Fontaine, a cenotaph, crowned by a fox in black marble, and ornamented with two bas-reliefs in bronze, one representing the fable of the *wolf and the stork*, and the other the *wolf and the lamb*; Cardinal Lattier de Bayanne; Laplace, the great astronomer, a tomb of white marble, from which rises an obelisk surmounted by an urn, ornamented with a star encircled by palm-branches and the inscriptions alluding to his works—*Mécanique Céleste*—*Système du Monde*—*Probabilités*; General d'Arbouville, a sepulchral chapel; Scipion and Castimir Périer, a plain tomb; General Berckheim; Marshal de Pérignon, an antique tomb; Colerier, a distinguished architect; Madame de St. Julien, surnamed by Voltaire the *Papillon Philosophe*; the Countess de la Mareke, illegitimate sister of the King of Prussia, a column of grey marble crowned by an urn; Mrs. Adamson, a lofty pyramid; the Marquis de Clermont Gallierande, who, on the memorable 10th of August, placed himself between Louis XVI. and the mob, to defend his sovereign; and a lofty obelisk of the Gemoni family. The visitor is now recommended to ascend the hill, and to examine that part of the cemetery which lies beyond the straight road that is formed along the brow of the hill. Here he will find numerous English tombs, and many that are exceedingly beautiful. Beginning from the eastern end of this road, where he had previously turned off to the tombs of the marshals, he will find those of Count Chaptal; the Perregaux family; Dr. Campbell; Mr. Koch; Picot; Blake-Hugot; Count Rougemont de Lowenberg, a handsome tomb; the family Craufurd d'Orsay; Miss Lescombe, with an elegant Latin inscription; Picard, the dramatist; Sir M. Cromie; the Delessert family; Madame Maurenq, a white marble column, round which some living ivy is most tastefully trained; Lady Headley; Sir W. Kappel, and a great number of other English tombs. Here too are the monuments of the Duke of Fernan Nunez, Spanish Ambassador; of the Count de Montmorency; Lady Granville Temple, a sepulchral urn; Count Daru, Author of the *History of Venice*; Don M. L. Urquijo, a handsome circular

temple; and a remarkably beautiful chapel without any inscription, but very sumptuous in its details, standing immediately next to it. A little farther to the west, and on the same side of the avenue, is the tomb of a son of the Marquis di San Tommaso, a most exquisite piece of sculpture, with an angel surmounting it. Beyond this, at the end of the avenue, is a handsome tomb, with a lofty obelisk erected to the memory of the daughter of the Duchess de Duras; and near it is the elegant tomb of the Marquis d'Argence. From this part of the cemetery the stranger may follow the walk which leads towards the south. He will pass near the tombs of Naldi, a celebrated vocalist; Tallien, who after having wielded the destinies of France, died in abject poverty; the Abbé Sabatier de Cabre, who was the first that demanded the convocation of the States-General in 1789; the family Delattre, a stone obelisk; M. Boulard, who undertook a journey to the quarries of Carrara, to buy the marble for the construction of his tomb; De Séze, the illustrious defender of Louis XVI., an elegant pyramid; and Madame Heim, daughter of the celebrated statuary, and wife of the painter of that name. The visitor will now arrive at the chapel of the cemetery, which is a plain but elegant Doric building, about 56 feet by 28 in length and breadth; and 56 feet in height. In front of it is a large open space, from whence the most enchanting view of the capital is to be enjoyed; and from no other spot in the environs does Paris present a more picturesque or more magnificent appearance. Behind the chapel and near it will be found the monument of the Abbé Gaultier; but the reader is recommended to proceed to the celebrated David's tomb, on the right hand of the terrace in front of this edifice, and thence to survey the lower part of the cemetery, and the prospect beyond. Trees and shrubs grow very thickly in this lower part, and a walk through it will be very pleasing, if not interesting. The tombs are principally those of persons "hardly known to fame;" but there, as elsewhere, much will be found to attract and reward attention. The temporary graves are mostly placed hereabouts; and beyond this some newly-acquired ground has lately been added to the cemetery, in which are the *fosses communes*. Two long alleys extend from the chapel to the first cross walk that occurs on entering the cemetery; they are planted with overhanging lime trees, and have a solemn but pleasing effect. The division of the cemetery between them,

and in general all this lower portion of it, does not contain many monuments that would interest the general visitor. If this spot be entered during the earlier months of the summer, the odoriferous shrubs which it contains, and the blossoms of its groves of acacia trees, fill the air with the most delightful perfume; and in the cool of the afternoon to visit this, the most interesting place of public burial in the world; is one of the highest gratifications that a traveller can enjoy. Even military celebrity is not wanting to it; for, in 1814, when the forces of the allied powers approached Paris, formidable batteries were established in the cemetery of Père La Chaise, because it commanded the vast plain extending to Vincennes. The walls were pierced with loop-holes. The pupils of the school of Alfort occupied this position on the 30th of March, and successfully resisted two attacks of Russian troops sent against them by General Barclay de Tolly. Upon a third attack, however, the Russians made themselves masters of the cemetery; and their possession of the batteries hastened the capture of the village of Charonne. Paris having capitulated the same evening, the Russians formed their camp in the cemetery, and cut down many trees for fuel. In 1815, when the combined forces of the allies surrounded Paris a second time, the Administration of Funerals commanded the interments in the cemetery of Père La Chaise to be suspended, in order to prevent the exposure of the attendants and workmen to the enemy's balls, which were showered down in that direction. The ancient burial-ground of Ste. Catherine was re-opened, and all the persons who died during the fortnight previous to the King's return to Paris were there interred. Since those times of trouble the sacred enclosure of this cemetery has not been disturbed by any other intruders than the constantly flowing tide of the living bringing hither the dead, or the crowds of the curious on Sundays and festivals. Père La Chaise is one of the most beautiful as well as interesting sights of Paris. To inspect it, as it deserves, would require many days, and once seen it is never forgotten. Although it cannot be denied that from the elegance and magnificence of many of its monuments, (1) the ideas conveyed by it to the

(1) It has been calculated that, during the 32 years this ground has been devoted to its present purpose, not less than 200 millions of francs, or 4 millions sterling, have been expended in the erection

mind speak almost as much of the living and their works as of the dead and their memory, yet, it must be confessed, that it is impossible to walk through this city of those that are gone, without receiving from the ramble a silent but an impressive lesson of good. (1)

On leaving the cemetery, the visitor is advised to follow the outer boulevard, as far as the

**BARRIERE DU TRÔNE.**—Here he will find two plain but lofty columns, not finished, but destined to have borne war-like trophies on the lower part of their shafts. They are conspicuous objects from many parts of Paris. The road from hence leading to Vincennes is wide, with a fine avenue of trees on each side: the view, too, from hence over Paris is delightful. The large circular space immediately within the barrier serves as a spot for the holding of public festivals for this quarter of Paris; and displays of fire-works, shows, games, etc., take place here whenever they are given by Government in the Champs Élysées. A project exists of forming a wide street in a straight line from hence to the Louvre; a thing that would greatly improve the capital; no probable date, however, can be assigned for the commencement of so vast an undertaking.

The rue du Faubourg St. Antoine, which leads westward from hence, and is a wide though not a well-built street, is going to be planted and paved, the same as the boulevards. The stranger will now perceive the *Marché aux Fourrages*, and will then pass on to the

**MAISON D'ENGHIEN**, 8, rue de Picpus.—This small hospital, called after the unfortunate duke whose name it bears, was founded by his mother, the Duchess of Bourbon, in 1819. Since the death of that princess it has been supported by Mademoiselle Adelaide d'Orléans. The situation is airy, and the utmost cleanliness and comfort prevail in the establishment. It contains 50 beds, of which 18 are for women. The *Sœurs de St. Vincent de Paule* attend upon the inmates.

of the monuments: and it will be a subject of regret to think that, from the slight nature of their construction, the greater part of them will probably not exist at the end of the century.

(1) For the convenience of the stranger in Paris, it may be mentioned that an omnibus leaves the Place du Carrousel for the cemetery, and *vice versé*, every 5 minutes, from 8 in the morning till dusk.



A little farther on in the same street is the *Hôpital Militaire de Picpus*, No. 18: sick soldiers are now, however, sent to the *Val de Grace*, and this hospital is consequently empty.

Nearly opposite to it, at No. 15, was, once a convent of the order of St. Augustin, now converted into a boarding-school, but still retaining the chapel of the religious house. Within the walls of this establishment is a small private cemetery, containing the remains of several noble families, de Noailles, de Grammont, de Montaigu, Rosambo, Lamoignon, etc., and among them those of LAFAYETTE. Here, in a quiet corner of a spot almost unknown, and beneath a very simple tomb, the purest public character of modern times lies by the side of his wife, surrounded by his relations. In an adjoining place of sepulture, many victims of the reign of terror have likewise found a resting-place. The visitor, who desires to see this interesting, though small, cemetery, may readily obtain permission on application at the porter's lodge.

The rue de Picpus is remarkable for the number of schools which it contains, and for which it is admirably suited by its healthy position. On pursuing it the stranger will arrive at the barrier of the same name, and will then find himself in the village of Bercy; which contains nothing to call for his attention, except a small church lately erected, and the warehouses for wine, which here stretch for nearly half a mile along the banks of the river. Wine can be left here without paying the entrance duty into Paris, and disposed of by the merchant whose house of business is within the walls of the capital. The shore of the river may here be seen at times covered with casks of wine to a great distance.

The PONT DE BERCY, or DE LA GARRE, is a small suspension bridge, consisting of a central and two subordinate suspensions, the chains of which, in two sets of 4 each, pass over two piles of masonry erected in the stream. It is slightly but elegantly built.

Immediately within the Barrière de la Rapée, stands the great DÉPÔT DES FOURRAGES, for the use of the garrison of Paris. —A large and handsome building, 300 feet long, and 4 storeys in height, contains the oats and other grain used by the cavalry; and by its side a long extent of covered sheds, 500 feet in length, and 25 feet high, is kept continually full of straw, hay, etc. On the side of the river is a house for the

clerks and other persons employed in superintending this establishment.

The rues Villiet and de Rambouillet will lead the visitor into the rue de Reuilly,

At the western end of which is the large pile of buildings, erected by Colbert, for the royal manufactory of looking-glasses (removed to 313, rue St. Denis), but now converted into a barracks.

Near this is the

**HÔPITAL ST. ANTOINE**, 206, rue du Faubourg St. Antoine.

The abbey of St. Antoine having been suppressed in 1790, this hospital was established in the buildings, by a decree of the Convention, dated 28 Nivôse, An III (January 17, 1795). The structure is modern, it having been rebuilt in 1770, after the designs of Lemoir le Romain. A new ward was constructed in 1790. The number of beds is 260. The patients here are of the same class as at the Hôtel Dieu. They are attended by the *Sœurs de Stc. Marthe*. The days for visiting the patients are Sundays and Thursdays, but strangers are admitted every day.

In the rue St. Bernard stands

**St. MARGUERITE**, parish church of the 8th arrondissement. It was originally a chapel, erected in 1625, but became parochial in 1712; the nave and aisles are probably of the first date, the choir and transepts of the latter. It is a cruciform church, with single side-aisles in the nave and choir; the transepts are only chapels, that to the south, of the Virgin, that to the north, of St. Vincent de Paule. A large chapel, dedicated to *les Ames en Purgatoire*; leads out of the north aisle of the choir; it was built in 1765, and is miserably painted in fresco. In an architectural point of view, this church is without interest: the tower is mean, and the nave very low. But the riches of its pictorial decorations will amply repay the visit of the connoisseur. In the south aisle of the nave is a *Massacre of the Innocents*, about 10 feet by 7, of the Italian school, and probably by Domenichino; a very fine production, remarkable for the number of figures which it contains, and for the beauty of some of the female countenances. In the nave is a large picture of the *Expulsion of Sts. Marguerite*; by Wafflard, of the modern French school. The south transept contains a *Holy Family*, of exquisite execution. It is probably a French or Flemish painting, bearing strong

marks of the school of Rubens, and of the bold delicacy of Vandyke. A very beautiful Assumption stands near it. To the west of the altar of the Virgin is a fine Descent from the Cross, by Lesueur; on the east, a Christ in the Manger, of the same school. On the east side of this transept is a Salutation of Mary and Elizabeth, probably by Lebrun; an excellent picture: and on each side of it are two large paintings by Galloche and Restaut, of St. Vincent de Paule, forming part of a curious and valuable series of pictures relating to that saint, possessed by this church. Over the sacristy door, in the south aisle of the choir, is a painting, about 8 feet by 7, on wood, representing an Entombment of the Saviour, of the school of Albert Durer, and of very great value. From its size, and the circumstance of its being on wood, it is of the highest interest. The north aisle of the choir has a small painting of a female saint, near the altar of St. Geneviève. Behind the high altar, is a bas-relief of the Descent from the Cross, by two pupils of Girardon, in white marble. In the north transept are three large and good pictures of different actions of St. Vincent de Paule, in one of which he is represented with St. François de Sales, and in two are portraits of Queen Anne of Austria. A fourth picture, of indifferent execution, represents the apotheosis of the saint; and there are also in this transept a modern painting of St. Ambroise, and a Christ bearing the Cross. No tradition is preserved in the church of the places from whence these pictures came. The rector of this church was the first Catholic priest who married at the Revolution. It is said that the unfortunate Dauphin, son of Louis XVI., who, after the death of his parents, was placed under the care of a cobbler, named Simon, whose ill treatment caused his premature death, was buried in the cemetery of this church.

Returning from hence into the rue du Faubourg St. Antoine, the stranger will pass by the

MARCHE BEAUVEAU, which consists of two spacious covered galleries, and was erected in 1779: it is ill built, dirty, and badly supplied. To the west is the

HOSPICE DES ORPHELINS, 124, rue du Faubourg St. Antoine. —This institution was founded in 1669 for orphan girls, but in 1809 orphan boys were also admitted. Children, whose parents are dead, or whose parents certify that they have not the means of supporting them, are received here from the

ages of two to fourteen, by order of the Prefect of the Seine. Poor persons, too, falling ill and being obliged to go to an hospital, may at once send their children here *en dépôt*, until they are themselves cured and able to return to their occupations. The edifice at present contains 250 children, who are permanently placed there, together with about 20 *en dépôt*. They are educated in reading, writing, and arithmetic, and are placed out in various trades, when the time of their residence is expired. The usual adjuncts of an hospital are to be found attached to this institution; the utmost order and cleanliness prevail throughout, and the comforts of the children are particularly attended to. A visit to this institution cannot but prove very gratifying. The *Sœurs de St. Vincent de Paule* have the superintendence of the establishment, and give every facility to the admission and information of strangers. This hospital is about to be incorporated with that of the *Enfants Trouvés*, whither the children are to be removed; the buildings are then to serve as an hospice for aged men, who can afford to pay a small annual sum for their support.

On the northern side of the same street is the

FONTAINE STE. CATHERINE, erected in 1783, and decorated with pilasters surmounted by a pediment. Nearly opposite to it the rue St. Nicholas leads to the

HÔPITAL ROYAL DES QUINZE-VINGTS, 38, rue de Charenton.—This hospital for the blind was founded by St. Louis in 1260, at the corner of the rue St. Nicaise in the rue St. Honoré, and was removed to the *Hôtel des Mousquetaires Noirs*, in 1779, by Cardinal de Rohan. At the Revolution part of the property of this institution was confiscated, but was restored in 1814. The number of families living here is 300, the blind being received with their families, and encouraged to marry, if single. In a few instances both the husband and wife are blind. A school is attached to the institution for the education of the children. None are admitted but those absolutely both blind and indigent, and such are received here from any part of the kingdom. They are lodged, and receive 24 sous a-day for their food and clothing. The chapel of this establishment, dedicated to St. Antoine, was, in 1802, annexed to the parish of Ste. Marguerite, as a chapel of ease. Attached to this establishment are 200 out-door pensioners, whose allowance is 150 francs a-year. Strangers are admitted to the hospital daily.

Adjoining it is

ST. ANTOINE, first chapel of ease to Ste. Marguerite.—This church, as above stated, forms a part of the Hôpital Royal des Quinze-Vingts, but presents nothing interesting. It was built in 1701, and annexed to the parish of St. Marguerite in 1802.

The rue du Faubourg St. Antoine ends at the

PLACE DE LA BASTILLE.—The Bastille was attacked and captured by the mob on the 14th of July, 1789. In May and June of the following year it was demolished, in pursuance of a decree of the National Assembly, and part of the materials were employed in the construction of the Pont Louis XVI. Its site now forms the Place de la Bastille, and the moat is converted into a basin for boats passing through the new canal. In the centre of the place, the construction of a fountain was begun by order of Napoleon, but has been since abandoned. According to the design presented by Denon, a semicircular arch over the Canal St. Martin was to bear a bronze elephant more than 72 feet high, including the tower supported by the animal. The water was to issue from the trunk of this colossal figure; each of whose legs was to measure six feet in diameter, and in one of them was to be a staircase leading to the tower. The great plaster model, of what would have been at the same time a very beautiful as well as singular monument, still stands within the enclosure, exposed to the weather, and daily receiving fresh degradation. That any of the architectural ideas of Napoleon, which were in general so magnificent, should have been frustrated, will now be generally regretted; and more particularly in the present instance. Under the Restoration it was intended to erect a colossal figure of the city of Paris on the base already constructed for the elephant of Napoleon; but after the events of July 1830 this plan also was altered, and, on the 28th July of the year following, the works of the present monument were commenced in person by King Louis Philippe. The lower part, which was erected by Napoleon, consists of an immense hyperboloidal arch thrown over the canal, round which is placed a vast circular casing of masonry, externally formed into two concentric bases; the lower one of which was intended to have been the grand basin of the fountain, and is of red Flemish marble, the upper one of white, with lions' heads and laurel wreaths surrounding its cornice at regular intervals. Within

this pile of masonry was the apparatus of pipes, etc. for the fountain, with staircases descending to the canal. In the centre of the upper marble base is an immense column of the Doric order, constructed of Russian bronze, similar to that of the Place Vendôme, but without any central nucleus of stone. Its dimensions are as follows; 130 feet in height, and 11 feet in diameter; but with the pedestal bases and figure on the summit it is 25 feet higher than its rival. A spiral staircase of 205 steps, with double open balustrades, goes from the base to the summit, and on a cippus placed on the top, a figure representing the Genius of France, 15 feet in height, will stand in the position of the antique flying Mercury. On one half of the surface of the pillar are inscribed in vertical columns of large gilt letters the names of persons who fell at the taking of the Bastille; and on the other half the names of those who were killed during the three days of July 1830. At each corner of the base is a Gallic cock gilt, supporting laurel wreaths, and on the sides of it are dedicatory inscriptions. The architect originally entrusted with the execution of the elephant, M. Alavoine, was also charged with the erection of this monument; but, dying very lately, M. Leduc has been commissioned to continue the works, which will be completely finished, and the column solemnly inaugurated, it is said, at the fêtes of July 1837. The total cost is expected to be about one million of francs. Strangers are readily admitted on application at the porter's lodge; or by an order from the *Directeur des Monuments et Bâtimens Publics, au Ministère de l'Intérieur, rue de Grenelle, No. 122.*

At the entrance of the rue St. Antoine stood the triumphal archway known by the name of the same saint. It was demolished during the Revolution.

On the eastern side of the Boulevard St. Antoine, as it now exists, was the

HÔTEL BEAUMARCHAIS; but this magnificent residence of the celebrated dramatist was demolished in 1823, for the purpose of forming upon its site a junction canal between the moat of the Bastille and the basin de la Villette.

A wall, with handsome water pipes in front, marks the buildings, which are not of much interest, of the

GRENIER À SEL, constructed upon the site of the garden of the Hôtel Beaumarchais. About 9,000,000 pounds of salt are annually sold here for the consumption of the capital.

Opposite to this building is the small theatre of the Porte St. Antoine. (See *Theatres*.)

At the corner of the rue St. Antoine, No. 212, is

**THE VISITATION**, a small church built by F. Mansart, in 1632, for the Dames de la Visitation. The dome is supported by four arches, between which are Corinthian pilasters crowned with a cornice. The entrance, elevated upon a flight of 15 steps, is ornamented with two Corinthian columns. The interior is richly adorned with scroll work, wreaths of flowers, etc. but contains no pictures. It now belongs to Protestants of the Calvinistic persuasion, and service is performed in French, on Sundays and festivals, at noon. The conventual buildings, destroyed during the Revolution, were very extensive.

Between the Place de la Bastille and the river on the Boulevard Bourdon, is the

**GRENIER DE RÉSERVE**.—This immense storehouse was begun by order of Napoleon, in 1807, as a general warehouse for the corn, grain, and flour, required by the city of Paris for four months' consumption. In 1814, however, only the walls of the ground-floor were finished: it was to have consisted of five storeys, besides the ground-floor, cellars, and attics. In 1846, the building was proceeded with on a more economical scale, and the ground-floor was roofed in and divided internally into three storeys. It is 1,050 feet in length by 60 in breadth, except where the five projecting compartments give an additional breadth of 12 feet; and is 30 feet high. Beneath the whole is a range of cellars, under which four aqueducts were constructed for the purpose of turning flour-mills. Every baker in Paris is obliged to keep constantly deposited here 20 full-sized sacks of flour, and, besides this, has the liberty of keeping here as much flour, etc., in store as he pleases, upon payment of a moderate charge for warehouse room. The building will contain 96,000 sacks; the cellars are used as a supplementary entrepôt for wine. During the prevalence of the cholera at Paris, in 1832, this building was converted into a temporary hospital: part of it is about to be opened as a free warehouse for flour. Every facility for visiting it is readily granted to strangers, on application at the bureau attached to the building, in the Place de l' Arsenal.

The ARSENAL immediately joins the Grenier de Réserve.

About 1396, the city of Paris built an arsenal upon this spot, which afterwards passed into the hands of the government. A dreadful explosion having taken place in 1563, the buildings were reconstructed upon a more extensive scale, by order of Charles IX. Henry IV. augmented the buildings and garden, and created the office of grand-master of the artillery, in favour of Sully. It was on his way to Sully's house, that Henry IV. was assassinated on the 14th of May, 1610. Louis XIV. having caused arsenals to be constructed on the frontiers of the kingdom, the casting of cannon in that of Paris was discontinued. The only use made of the foundries since that period, was the casting of the statues which adorn the garden of Marly and that of Versailles. During the regency, in 1718, some of the old buildings were demolished to erect a mansion for the grand-master. In several rooms of this mansion was the valuable library, called *Bibliothèque de Paulmy*, because originally formed by the Marquis de Paulmy d'Argenson. To this collection was subsequently added that of the Duke de la Valtière, and several others, when it took the title of *Bibliothèque de l'Arsenal*. During the Restoration it was called the *Bibliothèque de Monsieur*, from its having been purchased by the Count d'Artois, afterwards Charles X.; but since 1830, it has resumed its appellation of *l'Arsenal*. It is very rich in history, foreign literature, and poetry, particularly in Italian works; and contains 190,000 printed volumes, and 6,860 manuscripts, among which are some beautiful miscellanies. This library is open to the public from 10 till 3 every day, except Sundays and holidays, and from the 15th of September to the 3d of November. In the building of the Arsenal, a bed-room and a cabinet of the apartments of Sully, in which he used to receive Henry IV., are still to be seen. They are richly gilt, and resemble, in the style of their ornaments, the *chambre à coucher de Marie de Médicis*, at the Luxembourg.

Close to the Arsenal are to be seen the remains of the once-magnificent convent of the *Célestins*, and of their small church, which, next to that of St. Denis, contained the greatest number of tombs of illustrious personages of any in the diocese of Paris. It was particularly celebrated for the chapel d'Orléans, which was appropriated to the remains of the brother of Charles VI. and his descendants. The architecture of these remains is interesting, as being one of the very



few specimens of the pointed style of the 14th century extant in Paris. The whole is in a state of complete degradation, being converted into cavalry stables, barracks, etc. The tombs were preserved by the patriotic architect, M. Lenoir, in the *Musée des Monuments Français*, and two remarkable columnar monuments are still kept at the Louvre in the *Musée des Sculptures de la Renaissance*.

At the corner of the rue St. Paul, are the relics of part of the *Hôtel de St. Paul*, so long a royal residence; they are of very late date. The house is now occupied by a company for distributing through Paris the clarified water of the Seine.

Opposite the Célestins is the *Pont de Grammont*, a small and insignificant wooden bridge, connecting the Ile de Louviers with the main land.

At the corner of the rue des Lions, in the rue St. Paul, is a small square turret, of the time of Henri IV.; and farther up in the same street, on the eastern side, the remains of the church of St. Paul will be perceived embedded in the wall of a house. All the ground between the rue St. Antoine, the moat of the Bastille, the river, and the rue du Figueur, was formerly occupied by the collection of hotels and buildings which Charles V., in 1360-5, purchased of several individuals, and formed into a royal palace, called the *Hôtel de St. Paul*, on account of the proximity of the church. The king inhabited the hotel of the Archbishop of Sens, at the western extremity, and the *Hôtel de St. Maur* was occupied by his brothers. Within the enclosure were several spots, the names of which may still be traced in some of the streets formed on their site, such as the *Hôtel de Putegmore*, and the buildings de *Beaufreillis*, des *Lions*, etc. This palace was however abandoned by the kings of France for the *Palais des Tournelles*; and, in the early part of the 16th century, the buildings, having fallen into bad repair, were successively alienated from the crown, and sold.

The visitor will now emerge into the rue St. Antoine; and will find himself nearly opposite to No. 143, the

**HÔTEL DE SULLY.**—This edifice is remarkable as the work of Ducerceau, and the residence of the celebrated minister whose name it bears. It is in a good state of preservation, and, from the size of the court and the magnificence of the sculptures, is one of the finest hotels of Paris.

On the southern side of the same street, No. 212, at the

corner of the rue du Petit Musc, or de Puteymuce, is a good specimen of the style of the times of Henry IV.

By the rue Royale, the stranger will pass into the Place Royale, standing upon the site of the famous *Palais des Tournelles*, so called from the vast assemblage of turrets which its buildings presented. This palace, with its parks and gardens, occupied a great extent of ground; and some of the neighbouring streets, which still bear names connected with it, point out the site of some of the principal parts. It was in this palace that the masquerade took place, which so nearly proved fatal to Charles VI.; and it was in the great court that the tournament was held, in which Henry II., tilting with the Count de Montgomery, received a wound in the eye, of which he soon after died. This palace was destroyed, in consequence of this event, by Catherine de Medicis, in 1565, and the present place begun in 1604, under Henry IV. The houses are all of red brick, coped with stone, and having high separate roofs; a wide but low arcade runs under the first storey all round the place. In the middle is a large square, surrounded by iron railings, where Cardinal Richelieu, in 1639, caused an equestrian statue of Louis XIII. to be erected. This was destroyed in 1792, but has since been restored in white marble by Dupaty and Cortot, in 1829. The figure of the king is easy and graceful, and that of the horse is bold and natural. At the corners of the inclosed square are 4 fountains, standing in grass plats, and consisting each of two large shells placed in larger basins. This place was formerly in the centre of the court-end of the town; its inhabitants are now proverbial as being persons who have retired from business on small fortunes, or branches of the old noblesse, who like to enjoy the stateliness of large and quiet apartments, without the expense of the Faubourg St. Germain.

In the rue St. Louis is the

**FONTAINE ST. LOUIS**, which consists of a basement surmounted by a niche, between two pilasters; the latter support a pediment, behind which rises a small dome, terminated by a lantern. The niche is filled by a vase upon a pedestal, having on each side tritons seated on dolphins. And at the northern end of the same street, at the corner of the rue de l'Échelle, is the

**FONTAINE DU DIABLE**.—The origin of the name is unknown. It was rebuilt in 1759, and consists of a lofty obelisk.

list, upon a pedestal, the torso of which is sculptured in oak-leaves. At the upper angles of a tablet are two tritons supporting the prow of a ship.

On the eastern side of this street, at the corner of the rue St. Claude, is

St. Denis, 34 district church of 8th arrondissement. — On the spot where this elegant church now stands, was the chapel of a convent of nuns, destroyed in 1828. The present edifice has a handsome portico of four Ionic columns, with a vestibule behind, and, at the east end, a small Italian tower. The interior is divided into a nave and side aisles: the roof of the latter is supported by a range of eight Ionic columns on either side, and is semicircularly vaulted; while that of the aisles is flat. Both are decorated with rectangular compartments, containing sculptured ornaments. Over the vestibule, at the entrance, is an organ loft; and the high altar stands in a semicircular recess of the east end of the nave, while, at the corners of each aisle, are four chapels, one of which, to the south east, is dedicated to the Virgin. The floor is laid down in stone and black marble, and, in the aisles, are placed plain oak confessionals. This church, as yet, contains no pictures, and is remarkable only for the purity of its architecture.

## NINTH ARRONDISSEMENT.

This division of Paris includes only part of what is called the *Ile de la Cité*, the *Ile St. Louis*, and a long strip of land on the northern bank of the river, as may be immediately perceived on reference to the map. For the convenience of the reader, the latter part of the arrondissement has been already described while treating of the two preceding ones; and under the above head there are included, for the same reason, only the two isles *de la Cité* and *de St. Louis*.

The visitor, on beginning his examination of the ninth arrondissement, cannot do better than inspect the

PONT NEUF, leading from the Quai de la Mégisserie to the Quai Conti.—This bridge was begun by Ducerceau, under the reign of Henry III., who laid the first stone on 31st May, 1578. The works were discontinued on account of the troubles of the *ligue*, and not recommenced till after the accession

of Henry IV., who continued it at his own expense, under the direction of Marchand. It was finished in 1604. It consists of two unequal parts; that from the *Ile de la Cité* to the northern bank of the Seine, containing seven circular arches, and that to the southern bank only five. Its total length is 1020 feet, and its breadth 78. The arches are bold; above them a large projecting cornice supported by thickly-set consoles, or brackets, sculptured into grotesque heads, runs along the bridge; and on the piers are semicircular recesses, used as shops. On the square area, that projects at the junction of the two parts of the bridge, a bronze statue of Henry IV. was erected in the time of Louis XIII., by his mother, Mary de Medicis. Her father, Cosmo de Medicis, had sent her a bronze horse for this purpose, and a figure of the king to suit it was cast in France. This statue was destroyed in 1792: and on its site Napoleon had made every preparation for the erection of a most magnificent granite obelisk of the extraordinary height of 200 feet, when the events of 1814 put an end to the project. In 1817, the present statue, cast by order of Louis XVIII., and the expenses of which were paid by public subscription, was inaugurated on the spot with much ceremony and a great display of enthusiasm. The model was made by Lemot, and the metal, formed out of several statues at that time taken down, and including those of Napoleon and Desaix, was cast by Piggiani. The total height of the statue is 14 feet, its weight 30,000 pounds, and its cost 337,860fr. It is one of the best statues in the capital, and is valuable as an historic monument: few can be found placed in such a magnificent situation. The pedestal is of white marble, and bears the following inscriptions.

Henrici Magni,  
 Paterno in populum animo  
 Notissimæ Principis,  
 Sacram effigiem,  
 Civiles inter tumultus,  
 Gallia indignante,  
 Dejectam,  
 Post optatum Ludovici XVIII. reditum,  
 Ex omnibus ordinibus cives  
 Ære collato  
 Restituerunt.

Necnon et elogium  
quod  
Cum effigie simul abolitum  
Lapidi rursus inscribi  
Curaverunt.

On the opposite end is the following inscription, copied from the pedestal of the former statue;—

Emrice IV.,  
Galliarum Imperatori Navar. R.  
Ludovicus XIII. Filius ejus  
Opus inchoatum et intermissum,  
Pro dignitate pietatis et imperii,  
Plenius et amplius absolvit.  
Emin. D. C. Richelius  
Commune votum populi promovit.  
Super Mustr. viri  
De Bullion, Boudhier P. ararii F.  
Faciendum Curaverunt.  
M.D.C.XXXV.

Bas-reliefs adorn the sides of the pedestal. In one, Henry IV. is seen commanding food to be distributed to the inhabitants of Paris, who, during the siege of the capital, had taken refuge in his camp; and in the other, the king, having entered as a conqueror into his capital, stops in the parvis de Notre Dame, and gives orders to the prévôt of Paris to bear to the inhabitants of the city the language of peace. On the Pont Neuf formerly stood the *Pompe de la Samaritaine*, so called from a bronze bas-relief in front which represented Jesus and the woman of Samaria. It was built in 1688, to supply water to the Tuilleries and the Louvre, and was demolished in 1813.

From the middle of this bridge the stranger passes into the **PLACE DAUPHINE**, which was formed in 1608, and received its name in honour of the birth of the dauphin, afterwards Louis XIII. Its form is that of a triangle, and the houses which surround it are irregularly built of stone and brick. In the centre is a fountain, after the designs of Perrier and Fontaine, erected in 1803, to the memory of General Dessaix, who fell at the battle of Marengo. It was formerly the residence of the principal lawyers and officers of the *Parlement*, and was the scene of some very curious festivities in the time of Louis XIV.

Immediately behind the Place Dauphine lies the

**PALAIS DE JUSTICE.** An immense pile of various buildings ; the visitor will do well to pass along either of the quays, and to enter it by the *rue de la Barillerie*. The kings of France made it their residence until nearly the end of the 14th century ; part of it is said to have been erected by Robert, son of Hugh Capet, about the year 1000 ; it was much enlarged by St. Louis, and almost entirely rebuilt by Philippe le Bel, in 1313. Louis XI., Charles VIII., and Louis XII., also made considerable additions to it ; and Francis I. resided in it in 1531. In 1618, the ancient and magnificent hall, called *la Salle du Palais*, was destroyed by fire ; and the present hall was erected on its site in 1622, by Desbrosses. In 1766, another fire destroyed the buildings extending to the *Sainte Chapelle*, and the front of the actual edifice was then begun by some members of the Academy of Architecture. That part of the building which fronts the *rue de la Barillerie* consists of a central edifice and two wings enclosing a court, the side of which towards the street is shut in by a very richly-worked railing, which has been battered and altered at every revolution. The central front is approached by a lofty flight of steps, and is decorated by four Doric columns, supporting above the entablature and balustrade four colossal figures. From the roof rises a low square dome, like those of the Louvre and Tuilleries. The wing on the northern side contains the hall erected in 1622, called the *Salle des Pas Perdus*, and which serves as a place of meeting in front of many of the courts. It is divided into two parts by a line of arcades extending along it in the middle ; the ceiling is vaulted, and the columns, etc., are of the Doric order. Its length is 216 feet, and its width 84. One of the most remarkable things which it contains is a very fine monument to the memory of Malesherbes, of most excellent execution, the upright minister and bold defender of Louis XVI., erected in 1822, after the designs of Dumont. From the *Salle des Pas Perdus*, doors lead to the Court of Cassation, the Tribunal de Première Instance, and other apartments ; underneath it is a fine vaulted room, of the 13th century, called the *Sourcière*, or *Cuisine de St. Louis*. In the central building is the Royal Court, and behind it the Court of Assizes. The southern wing contains the apartments of the officers of the archives, and the sacristy, etc., of the *Sainte Chapelle*. The roofs of all this part of the building are formed into long low rooms for the reception of the judi-

dial section of the archives; those over the Salle des Pas Perdus, erected towards the end of the reign of Louis XV., are vaulted with hollow bricks invented by the architect Antoine. Long passages filled with shops are constructed on the same floor with the court, and are exceedingly ill-lighted and inconvenient. From the central one leads a long gallery to the Court of Cassation, and the dependent offices, which has lately been restored, in the style of the times of Francis I., at great expense and with much taste; a smaller one opening into it has the panels filled with portraits of the most celebrated French legislators. At the end of this gallery is a statue of St. Louis, remarkable not for itself, but for its position; it stands against the wall of one of the towers of the palace, in which the will of Louis XIV., immediately on its being received by the Parliament, was enclosed in a recess, and bricked up, in order that its execution might become impossible. This recess is said to have been just where the statue of St. Louis now stands. The Court of Cassation holds its sittings in a room which was formerly the *grande chambre* of the Parliament. The gothic ornaments were removed, and in their place was substituted, by Peyre, in 1810, a decoration simple in design but rich in ornament. This court is adorned with statues of the Chancellors d'Aguesseau and l'Hôpital, by Descaine. The ceiling of the Court of Assizes is ornamented with paintings by Jean and Bon Boullogne. The other courts, including the Royal Court, are very ordinary apartments, and, some of them, quite inadequate to the purposes they are intended to fulfil. On all these accounts the intended restoration of the palace will be highly desirable. A most interesting part of the Palais de Justice is the

CONCIERGERIE, which was the prison of the palace, when it was used as a royal residence. Its name is derived from the *conciierge* (keeper), who was the chief of a jurisdiction called *Bailliage du Palais*, had the title of *bailli*, and enjoyed several privileges. The buildings which form this prison still retain the character of feudal times, and have lately been repaired and partially restored. The Conciergerie is still used as a prison for persons during their trial; and they are brought here, a few days previously, from the other houses of detention. (See *Prisons*.) The entrance is by an arch on the Quai des Lunettes, which leads to a court, and from thence to the great gate of the prison. A sombre vestibule communicates

with the *greffe*, the advocates' room, the gaoler's apartments, and the *parloirs*. The room in which the late Count de Lavalette, the circumstances of whose escape are well known, was confined, now serves for the common uses of the prison. The dungeons in which the 'unfortunate Princess Elizabeth, sister of Louis XVI., was confined; another in which Robespierre was imprisoned; and a third which was occupied by Louvel, the murderer of the Duke of Berry, are no longer used. The *préau*, for male prisoners, presents a kind of area or court, 180 feet in length by 80 in breadth, round which is a gallery leading to the prisoners' rooms, and communicating by stairs to the upper storeys. It was partly constructed in the 13th century, and partly rebuilt in modern times. The Conciergerie will ever be memorable for the confinement of the unfortunate queen Marie Antoinette, who was imprisoned here during two months and a half, and only left it for the scaffold. The room which she occupied was afterwards diminished to half its size, and transformed into an expiatory chapel. This was beautifully fitted up with medallions to the memory of the Royal Family, who suffered on the scaffold, and on the altar was a well-composed inscription, said to have been written by Louis XVIII. (1) There were also some

(1) The following is the inscription above alluded to:

D.O.M.

Hoc in loco

Maria Antonia Josepha Joanna Austriaca

Ludovici XVI. vidua,

Conjuge trucidato,

Liberis ereptis,

In carcerem conjecta,

Per dies LXXVI. variis luctu et squalore affecta,

sed

Propria virtute imixa

Ut in solis, ita et in vinculis

Majorem fortuna se præbuit,

A scelestissimis denique hominibus

Capite damnata,

Morte jam imminente,

Æternam pietatis, fortitudinis, omniumque virtutum

Monumentum hic scripsit,

Die XVI. Octobris, MDCCXCHII.

Restituta tandem regno,

Carcer in sacrum concensus

Dicatus est.



exquisite pictures by Simon, Pajou, and Drolling, representing events connected with the last days of the Queen. Since 1830, all the decorations of this chapel have been obliterated, the pictures removed, and the apartments devoted to other uses. This prison has several times been the theatre of dreadful massacres. The most recent was on the 2d and 3d of September, 1792, when 239 persons were inhumanly murdered. For permission to see the interior of the Conciergerie, application must be made by letter to *M. le Prefet de Police, Quai des Orfèvres*. On the Quai de l'Horloge will be perceived the two turrets flanking the ancient gateway of the Conciergerie, lately restored; the most western of these contains the prison of Marie Antoinette. There is a third and lower turret still farther to the west; and to the east a tall square one at the corner of the rue de la Barillerie. In this tower was placed the first large clock seen in Paris. It was made in 1370, by a German, named Henry de Vic, whom Charles V. invited to France. The bell, called *tocsin du Palais*, cast at the same time, and hung in the same tower, repeated the signal given by the bell of the church of St. Germain l'Auxerrois for the massacre on St. Bartholomew's day. The wall of the Palais contiguous to the tower, fronting the Marché aux Fleurs, is decorated with two figures, by Germain Pilon, of large proportions and in high relief, representing Justice and Strength.

To the south of the Palais de Justice stands the most sumptuous edifice connected with the old palace of the kings of France,

The SAINTÉ CHAPELLE, erected in 1245—8, by Pierre de Montereau, for the reception of the relics bought by St. Louis of Baldwin, Emperor of Constantinople, and dedicated in 1248. Upon the spot where this splendid building now stands, was a chapel dedicated to St. Nicholas, by Louis le Gros. It consists of an upper and lower chapel; the former communicated with the palace, and was intended for the king and court alone; the latter opens upon the courts below, and

A.D. MDCCCXVI., Ludovici XVIII. regnantis anno "  
XXII.,

Comite de Cases a securitate publicâ Regia ministro,  
Prefecto ædilibusque curantibus.

Quisquis hic ades,

Adora, admirare, precare.

formerly served as a parochial church for the precincts of the palace. The upper chapel, not divided into any aisles, has the four spaces on each side, between the slender piers and external buttresses supporting the roof, formed each into a window of four lights. The eastern end is irregularly octagonal; and the five windows which it contains, with two lateral ones, are formed on a similar plan, and are of two lights each. The windows all rest upon a series of arches supported by detached columns, which form a kind of panel-work, to the height of 12 feet above the floor, and are there separated from the bases of the window-shafts above by a cornice-moulding, filled with sculptured flowers. The vaulting of the roof is quadripartite; and the vaulting ribs rest on the capitals of slender shafts, which are clustered on the piers, and descend unbroken to the floor. The sides and eastern end of the chapel are as they were erected by St. Louis; the architecture is exceedingly pure, and the workmanship of the more solid as well as of the ornamental parts, most excellent. The shafts, piers, and roof were all painted; the former in red and green, with gilded capitals; the latter in azure blue studded with silver stars; the walls behind the lateral arcades were encrusted with curious imitations of enamelled work. The windows are all filled with the stained glass originally put into them in 1248, and present a collection that is not only unrivalled in magnitude for that early period, but which is invaluable for the elucidation afforded by it of the dress and manners of the time. The execution of it is rude, but the colours cannot now be produced or imitated: the effect is exceedingly grand. The western front was repaired and altered in the 15th century, when a large circular window, with very elaborate flamboyant tracery, was inserted, and filled with glass of the same age. At the eastern end was the altar, surmounted by a rich and lofty shrine, connected with a row of detached and slender arcades; while in front of each pier stood, under a canopy, the statue of a saint, of the size of life. A screen, of the style and period of the *Renaissance*, crossed the chapel at the second window from the west; and in the 15th century a small oratory was erected on the southern side, erroneously called the oratory of St. Louis. The lower chapel has the roof supported by columns and arcades, and strongly vaulted in order to bear the weight of the floor above, thus having the appearance of aisles on

each side; it has not been altered from the time of St. Louis; and is very rich in the tomb-stones with which the floor is entirely occupied. The portals and doorways of both the upper and lower chapels are richly ornamented, and contain some rare and valuable architectural details. Two turrets at the western end are of the date of the foundation, but their summits are of the 15th century. The roof is very pointed, and of excellent construction; from it there rose a lofty spire of wood, which, after having been partly burnt, was taken down a little before the Revolution. The height of the edifice from the ground is 110 feet, its total length is the same, and its breadth 34 feet. The height of the spire, from where it rested on the vaulting of the roof, was 100 feet. A richly-endowed chapter, the head of which had the style and dignity of a prelate, was founded here by St. Louis, and became principally known to posterity for its litigious disposition, which has been so admirably satirized by Boileau in his immortal *Lutrin*. The poet was himself buried in the lower chapel, where his tombstone is still, it is believed, to be seen. The relics purchased by St. Louis were, the crown of thorns, a piece of the true cross, etc.; besides these, the chapter possessed some antique gems that were invaluable, and which are now to be seen in the Bibliothèque du Roi. The Sainte Chapelle and its treasure cost St. Louis a sum equal to 2,800,000fr., of the present money. At the Revolution it was fortunately converted into the depot of the archives of the Courts of Justice, not, however, until all the internal decorations of both chapels had been destroyed. The windows have escaped almost miraculously, both then and at the émeutes in 1831. The government and the municipal council of Paris are now intent upon completely repairing and restoring this edifice, and the works are expected to begin immediately. The lower chapel, being filled with archives up to the roof, is difficult of access. Application must be made to the Porter of the *Cour des Comptes*. Admission into the upper chapel is readily granted by the learned keeper of the Archives, on application at his office in the south wing of the Palais de Justice, behind the chapel. The whole of the Palais de Justice is about to be entirely isolated by means of streets extending from the rue de la Barillerie to the entrance of the Prefecture of Police, and from one quay to the other, through the Cour de Harlay, parallel to the street of the same

name. In this court a new front on a grand scale is to be erected: the buildings surrounding the Sainte Chapelle are all to be faced or altered to correspond to that monument; and the whole of the internal arrangements of the courts of justice, etc., are to be changed and rendered more suitable to their destinations. The funds for this purpose are voted principally by the municipality of Paris, and partly by the legislature.

Adjoining to the buildings of the Palais de Justice on the south, and to the west of the Sainte Chapelle, is the *Hôtel du Trésorier*, or the *Cour des Comptes*, a handsome building of the time of Louis XV.; and behind this, in a small street communicating with the quay, is the *Hôtel de la Préfecture de Police*, once the official residence of the *Président du Parlement*. It contains all the offices connected with the jurisdiction of the prefect of police, and among them that for passports. Attached to it is the *Dépot de la Préfecture de Police* (see: Prisons). That wing of this building which comes down to the Quai des Orfèvres, now used as shops, etc., was formerly terminated by a turret; and in that part which is immediately south of the Cour des Comptes, is a bold archway thrown over the street, said to be the work of Jean Goujon, and bearing the monograms of Henry II. and the celebrated Diane de Poitiers.

In front of the Palais de Justice, on the eastern side of the rue de la Barillerie, is the *Place du Puits*, where persons condemned to the pillory undergo their punishment. At the northern end of the same street is the

**MARCHÉ AUX FLEURS ET AUX ARBUSTES, Quai Desaix.**—This market, established in 1867, is planted with four rows of trees, and embellished with two fountains. Flowers, shrubs, and trees are exposed for sale here, and on the Quai de la Cité, on Wednesdays and Saturdays.

On one side will be observed the Prado, a building for dancing and public amusements, built on the site of the old church of St. Barthélemy. (See *Public Amusements*.)

At the western end of this quay is the

**PORT AU CHANGE.**—Upon this spot stood the *Grand Pont*, which originally formed the only communication between the Île de la Cité and the northern bank of the Seine. Upon this bridge, which was of wood, Louis VII., in 1141, fixed the residence of money-changers, and prohibited them from dwelling

elsewhere. From this circumstance it derives its name. After being several times destroyed and rebuilt, it was burnt down in 1621. The reconstruction of the bridge was begun in 1639 and finished in 1647; it was built of stone, and had houses on each side. In 1788, Louis XVI. purchased the houses upon the bridge, and they were demolished. It consists of seven arches, of substantial construction. Its length is 369 feet, and its breadth 93.

At the eastern end of the same quay is the

**POUR NOTRE DAME.**—This bridge, which is the oldest in Paris, and replaced one built in 1414, was begun in 1499, after the designs of Jean Joconde, and terminated in 1507. It consists of five semicircular arches, and is 362 feet in length by 50 in breadth. In 1600, it was richly ornamented with statues and medallions of the kings of France, but these have been destroyed. Upon this bridge houses were constructed, which were demolished in 1786. On the western side of the bridge is the *Pomp. du Pont Notre Dame*, consisting of a square tower containing a reservoir, into which water is raised by means of machinery set in motion by the current of the river. It furnishes a supply of 70 inches. The stranger who follows this quay will come, nearly at the eastern end of the island, to where some houses stand far below the level of the road; and a painted board will there point out to him the house assigned by tradition as the residence of the chanoine Fulbert, uncle of Heloise. No outward part of the present edifice is of the date of Abelard's history, 1118, but it is said that the foundations of the house have never been changed, and that the lower part remains quite unaltered. The canons of Notre Dame lived in an adjoining house until the Revolution. The visitor will now arrive at

**THE CATHEDRAL CHURCH OF NOTRE DAME.**—The precise dates of this splendid edifice, with regard to its original foundation, and even some of its principal reconstructions and repairs, have never been accurately fixed. The subject has given rise to much controversy, and nothing more than an approximation to the dates can in many cases be attempted. It appears certain that a temple existed on this spot in the time of the Romans, the foundations having been discovered in 1711, when nine large cubic stones were found, one of which indicated a votive altar raised by the *Nauta Parisiaci* to Jove, and another bore the effigy of the Gallic deity *Hercus*. They

have been explained in several dissertations, and are now in the Gallery of Antiques at the Louvre. It is said that on this temple a church dedicated to St. Stephen was erected about 365, in the time of Valentinian I.; but nothing certain is known. This was either enlarged or rebuilt by Childebert, son of Clovis, on the advice of St. Germain, about 522. No great size can be attributed to this erection, though it was praised by Fortunatus, bishop of Poitiers, and a contemporary of St. Germain in the sixth century; who, at the same time that he declines comparing it with the temple of Solomon, takes occasion to point out its spiritual superiority, but acknowledges that it contained only 30 columns: "*Ter decem ornata columnis.*" (1) Robert, son of Hugh Capet, undertook the reconstruction of this church, which was already called *Notre Dame*, from a chapel which Childebert had dedicated to the Virgin in the building which he had raised. This was commenced, according to some, about the year 1000; or according to others about ten years later; and the foundations of the actual church are said to have been part of Robert's work. The building either was not proceeded with, or fell into ruins; for the next account that we possess of its construction is, that the first stone was laid by Pope Alexander III., who, at that time, had taken refuge in France; while Maurice Saliac was bishop of the diocese. Robert du Mont, a contemporary writer, says in 1177, that Bishop Maurice had then been long occupied in building the church, and that the apsis of the choir was finished but not roofed in. The high altar was consecrated in 1182 by Henry, legate of the Holy See; and in 1185, Heraclius, Patriarch of Jerusalem; who had come to Paris to preach the third crusade, officiated in the church for the first time. The west front was finished by Bishop Maurice de Sully in 1223, during the reign of Philip Augustus; and the southern transept with the portal in 1257, during the reign of St. Louis, according to the following inscription, which is still well preserved on the wall of that part of the edifice:—

ANNO DOMINI MCCLVII. MENSE FEBRUARIO ID, II.  
HOC FUIT INCEPTUM CHRISTI GENITRICIS HONORE,  
KALLENSI LATOMO VIVENTE IOHANNE MAGISTRO.

(1) See Duchesne, Tom. i., p. 464.

The architect's name will be better recognised in its native form as *Maître Jean de Caillies*. The northern transept and portal were erected in 1312, by Philip le Bel, with the money arising from part of the confiscated estates of the Templars; and, besides this, there were also erected in the same century the triangular canopies surmounting the windows of the chapels that flank the aisles, as well as the richly-sculptured compartments that adorn the walls of the choir. These were begun by *Maître Jean de Roux*, and finished by *Maître Jean le Bouteiller*, in 1358. The latest addition to the church is the small portal of the northern aisle of the choir, called the *Porte Rouge*, from its having been formerly painted in that colour; it was erected in 1504-9, by *Jean Sans-Peur*, Duke of Burgundy, the assassin of the Duke of Orleans, in 1407, and was finished by him as an expiation of his crime. The western doors, with their elaborate iron-work, were made about 1570-80, by *Biscornette*; and the internal works of the choir, by which the original beauty of this part of the edifice was entirely destroyed, were begun by order of Louis XIV., in 1669, and finished in 1714. This is nearly all that can be ascertained or conjectured with regard to the various epochs at which this building was constructed. It is a regular cruciform church, having an octagonal eastern end, and double aisles surrounding both choir and nave, with a complete series of external chapels occupying the width of a third aisle. At the western end are two lofty and perfectly similar towers, which were intended to support spires; but there is no tower over the intersection of the body of the church and the transepts. Eastward of the southern transept are the sacristy, and the remains of the private entrance to the archbishop's palace; all the other sides of the church are perfectly disengaged from any building, and can be examined with the greatest facility. In front of the cathedral is an area, called *Parcis de Notre Dame*, which was covered with buildings till the year 1196, when Maurice de Sully, 68th bishop of Paris, purchased several houses and pulled them down, in order to form a suitable approach to the church. Since that period it has been enlarged. In consequence of the progressive elevation of the soil, the pavement of Notre Dame was so much below the level of the *Parcis* in 1748, that it was entered by a flight of 13 steps leading down to it. In that year the ground was lowered and formed upon its present gentle slope. The

dimensions of this church were engraved on a brass tablet, in old French verse, and fixed against one of the pillars; they were stated to be as follows:—length 390 feet, width at transepts 144 ft., height of vaulting 102 ft., height of western towers 204 ft., width of western front 128 ft.; and these are sufficiently near the truth to be accepted as the real admeasurements. The width of the nave is 39 feet, and, including the walls, 41 ft.; upon these rests the roof of wood-work, 356 feet in length, built of chestnut timber, and rising 30 feet above the vaulting. The weight of lead which it supports has been calculated at 420,240 lbs., in 1,236 sheets. The diameters of the circular windows are 36 feet. The pillars of the nave are four feet in diameter; and their foundations, as well as those of the whole church, are laid 18 feet below the level of the soil, and are not built on piles, but on a hard stratum of gravel. The general style of the architecture is very early, and very pure pointed; those parts that were built in the 14th century being closely copied from what previously existed; and capable of being distinguished only by a greater degree of finish and delicacy in the sculptured ornaments. With the exception of some of the work of Pierre de Montereau, at St. Germain des Prés, and St. Martin des Champs, it is exceedingly rare to find any work of the 12th and 13th centuries executed with greater delicacy and care in all its parts, than that of Notre Dame. Of the exterior, the western front is at once the finest and most remarkable feature. Three ample portals lead, the central and larger one, into the body of the nave; the lateral one into the aisles. They are each composed of three systems of arches, retiring one within the other, having the intermediate mouldings replaced by series of angels and scriptural figures, saints, etc. From the height of the capitals of the shafts supporting these arches, a richly-sculptured surface of stone fills up the head of the archway, and reposes on a mass of stone like a pilaster, which thus forms two square-headed doorways; by which an entrance is effected; compartments of sculpture are beneath the bases of the shafts on either side. The same arrangement existed in all three portals, and also in those of the transepts: but the central portal of the western front was barbarized by Soufflot, in 1676, and formed into a pointed arch in defiance of all analogy. The subjects of the sculptures which adorn these portals have afforded matter for much discussion; and no where is



the controversy treated in a more attractive form than in the work of "the mighty master who claims Notre Dame as his own." (1) They have been supposed to have mystic significations by some, and to represent physical phenomena by others; the more probable account of them is that to be derived from the scriptural nature of their subjects. The *Portail du Milieu* presents a pediment in which is represented the last judgment, divided into three parts, viz. :—the angels sounding the last trump, the tombs opening, and the dead rising : 2. the separation of the righteous from the wicked : 3. the Saviour on his throne, worshipped by the Virgin and St. John the Evangelist, and accompanied by angels bearing emblems of the crucifixion. Among the sculpture of the arch may be remarked figures of Moses and Aaron; the Saviour treading beneath his feet the wicked, whom Satan is dragging to hell, represented in six compartments; the rider on the red horse at the opening of the second seal; the blessedness of the saints, etc. The sides of this entrance present 24 bas-reliefs, representing 12 virtues, with their opposite vices. Beyond these are four other bas-reliefs, the offering of Abraham; the departure of Abraham for Canaan; Job beholding the destruction of his flocks and herds by a torrent; and Job seated on a dunghill, reproved by his wife. On the doors are carved, Christ bearing his cross, and the Virgin veiled as the mother of sorrows. This portal was ornamented with statues of the 12 apostles, destroyed at the Revolution. The *Portail Ste. Anne*, on the right, is divided by a pillar, ornamented with a statue of St. Marcel treading beneath his feet a dragon, which had disinterred a woman to devour her. In the pediment above the door are several compartments, in which are sculptured,—Joseph putting away Mary; Joseph brought back by an angel; Joseph taking the Virgin to his home; the revelation of the birth of John the Baptist; the annunciation; the visitation; the nativity; the angel appearing to the shepherds; Herod holding his council; the wise men on their way to Bethlehem; the offering of the wise men; and the presentation in the Temple. Above these two rows of sculpture are figures of the Virgin and Child accompanied by angels, King Solomon on his knees, and St. Marcel. At the summit of the pediment is the Eternal Father in his glory, surrounded by the prophets; beneath him the Paschal Lamb, and, still lower,

(c) Victor Hugo.

Jesus Christ, surrounded by angels and saints. Statues of St. Peter and the most notable personages among the ancestors of the Virgin, were destroyed at the Revolution. The *Portail de la Sainte Vierge*, on the left, presents the same general appearance as the preceding. On the pillar between the two doors, is a statue of the Virgin with the Infant Jesus. The pediment is divided into three parts, namely, figures of six prophets; the death of the Virgin, and the coronation of the Virgin. The arch above is adorned with figures of angels and saints. On the sides of this portal were eight statues of saints, destroyed at the Revolution. Above and beyond the niches are various bas-reliefs, representing subjects taken from church history. The most interesting bas-reliefs of this entrance are the 12 signs of the zodiac, and the agricultural labours of the 12 months of the year, on the door-posts. The eighth sign, Virgo, is represented by a sculptor forming a statue, supposed to be that of the Virgin, on the pillar. On the right side of this pillar are sculptured the age of man in six stages, from youth to decrepitude; on the left, the different temperatures of the year, in six bas-reliefs. The two lateral doors are ornamented with iron-work, executed about the year 1580, which is much admired. The projections on each side of the doors have four niches, in which, till the Revolution, were statues of Religion, Faith, St. Denis, and St. Stephen. Immediately above the three doors is a gallery of small shafts supporting trifolls, called *Galerie des Rois*, which formerly contained 28 statues of such kings of France as had been the greatest benefactors of the church, beginning with Gildibert I., and ending with Philip Augustus. All these statues, executed in the 18th century, were destroyed at the Revolution. A second gallery, of short shafts and arches, is designated *Galerie de la Vierge*, from having been formerly ornamented with a colossal statue of the Virgin attended by two angels. Above this gallery is the large rosace in the middle division between the towers, and in each of the latter are two pointed arches of three different systems, under a larger pointed arch, with a six-foiled circular aperture filling its upper part. Over these runs a lofty gallery of slender shafts supporting pointed arches, called the *Galerie des Colonnes*, and continued round the towers; above which rises the last division of the towers themselves, having each side occupied with coupled windows, and richly-crocketed buttresses.

at the angles. They are capped by an open-worked battlement of quatrefoil: and are mounted by a staircase of 386 steps from the rue du Cloître. The metropolitan church formerly possessed a very fine peal of bells, of which one only remains. In the southern tower were two, called *bourdons*; one of these, named *Emmanuel-Louise-Thérèse*, escaped the fury of the populace at the Revolution. It was hung in 1682, and baptized in the presence of Louis XIV. and his queen Thérèse. It weighs 32,000 lbs., and the clapper 976 lbs. The other bell, named *Marie*, weighing 25,000 lbs., was broken and melted down in 1792, as were eight bells of the northern tower. In the latter tower, three bells for the clock were placed in 1812; these are also used to summon to divine service. A small spire, which rose above the transept, was pulled down in 1792, for the sake of the lead with which it was covered, and six bells, which it contained, were melted down. The mechanism of the clock is very curious. Another striking feature of the exterior of Notre Dame is to be found in the flying buttresses which rise from the outer walls of the chapels to support the lofty clerestory of the nave, choir, and transepts. From the circumstance of their extending over two aisles and the chapels, they are exceedingly long; and though of very light and elegant construction, are rather prejudicial to the general effect of the edifice. The southern side of the cathedral was never so much ornamented as the northern; having been in part blocked up by the archiepiscopal palace. The portal of the southern transept, called *Portal St. Marcel*, is ornamented with scenes from the history of St. Stephen, to whom the first church on this spot was dedicated. In the space filling the head of the arch are five bas-reliefs representing St. Stephen instructing the Jews; the saint answering the Jews' arguments; the saint insulted by the Jews; the stoning of St. Stephen; and his burial. Above the bas-reliefs is a figure of Christ pronouncing his benediction; two angels at his sides are in the attitude of adoration, and the arches are ornamented with small figures of angels, prophets, patriarchs, bishops, etc. The porch is surmounted by an open-work canopy, above which is the rosace; the gable is crowned by a statue of St. Stephen. On each side of the entrance are eight bas-reliefs, taken from that saint's life. A statue of St. Stephen on the pillar between the two doors, and statues of St. Denis, St. Rusticus, St. Eleutheros,

St. Marcel, a second of St. Denis, and one of St. Germain l'Auxerrois, in niches on the sides, were destroyed in 1793. In the interior of the porch are seen St. Martin giving half his mantle to a poor man who begs alms; and Christ, accompanied by two angels, carrying to heaven the soul of St. Stephen. In niches are two large statues of Moses and Aaron. The grand northern porch, *Portail Septentrional*, presents nearly the same general appearance as that of the south. On the pillar between the two doors is a statue of the Virgin treading a dragon under her feet. In the triangular space above the door are the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, the Massacre of the Innocents, the Flight into Egypt, and five scenes of the deliverance of the Jews from the Egyptians. The arches are ornamented with small figures of angels, martyrs, saints, etc. At the entrance are niches containing angels with trumpets. Statues of Faith, Hope, Charity, and three Wise Kings of the East, which adorned the porch, and others representing the virtues and the vices, Queen Esther and Ahasuerus, David and Goliath, and Job, which were in niches at the bottom of the buttresses between this porch and the *Porte Rouge*, were destroyed in 1793. The *Porte Rouge* is a most exquisitely sculptured doorway, surmounted by a triangular canopy, with crocketed pinnacles. In the triangular space under the vertex of the archway, are Jesus Christ and the Virgin crowned by an angel, and having on the right and left Jean Sans Peur, Duke of Burgundy, and Margaret of Bavaria, his duchess, in a kneeling posture. In the arches are several sculptured groupes, greatly mutilated, representing acts or miracles of St. Marcel. In the wall between the *Porte Rouge* and the eastern extremity of the structure, are seven bas-reliefs, representing the death of the Virgin; the funeral of the Virgin; the Assumption; Christ surrounded by angels; Christ and the Virgin on a throne; the Virgin at the feet of her agonized son; and a woman, about to give herself to the Devil, delivered by the Virgin. The interior of the church is not so richly decorated as the exterior. The arches of the nave are pointed, the piers are bold circular pillars bearing large and vigorously executed capitals: those of the choir were formerly the same, but are now entirely altered. The pillars of the aisles are alternately simply circular and clustered, the surrounding shafts in the latter case being detached, and of remarkable elegance of

proportion. The triforium of the nave presents a pointed arch thrown over three equal smaller ones supported by slender shafts, and with the triangular space perforated by a single circular aperture. The triforium in the choir is similar, being a pointed arch thrown over two others, but with no opening in the triangular space. The triforium gallery extends only over one aisle, but at the transepts is adapted to two, so as to give the effect of an aisle to the transepts which in reality have none. The clerestory, which is the same throughout nave and choir, consists of a series of pointed windows of two lights each, and having a curious adaptation of their curves to the exigencies of the vaulting. The vaulting is quadripartite throughout, and for the lateral arches domical; the stone work of it is only three or four inches thick, and the vaulting ribs descend to the imposts of the pillars of the nave and choir. Beneath the roses of the transepts are light galleries of very slender shafts supporting pointed trifoliated arches, the whole of most exquisite workmanship. The chapels are plain throughout, and are similar in details to the rest of the interior. The roses are very elaborate and exceedingly beautiful; they have still preserved their stained glass of the 13th century, all that remains in the cathedral, and the effect produced by them is very splendid. A curious pointed arch will be observed under the organ loft, probably of very late date. Under each tower may still be seen a large circular aperture in the vaulting through which the ropes passed from the belfries above. The nave is in length 225 feet, and in breadth between the columns nearly 40 feet. In the wall of the northern tower is a bas-relief of the 15th century, forming part of the cenotaph of Etienne Yver, which was removed from the chapel of St. Nicolas, in 1762. The upper part represents the Last Judgment, and the lower, a man rising from the tomb, near which is seen a body covered with worms. At the second pillar of the nave was a colossal statue of St. Christopher, erected by Antoine des Essars, in 1413; it was removed in 1785. The nave and its aisles are paved with marble; the pavement of the aisles round the choir is of stone and black marble. An immense vault, extending the entire length of the nave, was formed in 1666 for the interment of the canons, chaplains, choristers, etc. of the cathedral; but it has ceased to be used since the burial in churches has been discontinued. At the

entrance of the nave are two fine shells in marble for the holy water. The organ is remarkably fine; it is 45 feet in height, 36 in breadth, and contains 3484 pipes. In the choir the high altar was pulled down, and most of the ornaments destroyed at the Revolution. Under the government of Napoleon the altar was rebuilt, and such of the works of art as could be collected were restored. The first object that strikes the eye on entering it is the carved work of the stalls, in Dutch oak. The wainscoting above them is decorated with bas-reliefs representing the principal events in the life of the Virgin, and other scriptural facts, executed after the designs of René Charpentier, a pupil of Girardon. The stalls are terminated by two archiepiscopal thrones of great beauty, surmounted by canopies, enriched with angels holding emblems of religion. The whole is surmounted by a cornice crowned with eight pictures, in the following order, beginning on the right, 1, the adoration of the wise men of the east, by De la Fosse; 2, the birth of the Virgin, by Philippe de Champagne; 3, the visitation of the Virgin, the masterpiece of Jouvenet, who painted it with his left hand, after his right had become paralytic; 4, the annunciation, by Hallé; 5, the assumption, by Coypel; 6, the presentation of the Virgin in the Temple, by Philippe de Champagne; 7, the flight into Egypt, by Louis Boullogne; 8, the presentation of Christ in the Temple, by the same. The pavement is of costly marble, and in the centre is an eagle of brass gilt, which serves as a reading-desk. The sanctuary and high altar are each approached by flights of steps formed of Languedoc marble: over the altar is a marble groupe by Coustou, of very fine design and execution, representing the Descent from the Cross. On one side of this was formerly a statue of Louis XIII. by Coustou, and, on the other, one of Louis XIV. by Coysevox: but they were both destroyed in 1831, together with many other ornaments of the church. Beneath the choir is a vault, formed in 1711, in which are interred the archbishops of Paris. Four, who had been deposited there, were disinterred at the Revolution for the sake of their lead coffins. Upon the exterior of the wall that encloses the choir are 23 very curious and highly valuable sculptured compartments, executed in 1352. They represent mysteries in the life of Christ in the following order, beginning on the left: 1, the visitation; 2, the calling of the shepherds to the manger; 3,

the nativity ; 4, the adoration of the wise men of the east ; 5, the massacre of the innocents ; 6, the flight into Egypt ; 7, the presentation in the Temple ; 8, Christ in the midst of the doctors ; 9, the baptism of Christ ; 10, the marriage of Cana, in Galilee ; 11, the entry of Christ into Jerusalem ; 12, Christ washing the feet of his disciples ; 13, Christ on the Mount of Olives. The next four, namely, the crucifixion, the entombment, the resurrection and the ascension of Christ, were destroyed when alterations were made in the arches of the choir next the high altar. 14, Christ and Mary Magdalen ; 15, the holy women ; 16, Christ appearing to the apostles ; 17, Christ and the two disciples on their way to Emmaus ; 18, Christ at table with the disciples, at Emmaus ; 19, Christ again appearing to the apostles ; 20, the incredulity of St. Thomas ; 21, the miraculous draught of fishes ; 22, the mission of the apostles ; 23, the last supper. Above these reliefs are seven fine pictures, viz., beginning on the right :—St. Stephen conducted to martyrdom ; St. Peter healing the lame man at the gate of the Temple ; St. Paul and his companions scourged ; St. John de Capistran, a Franciscan monk, at the head of a troop of Crusaders, marching against the Turks ; the decollation of John the Baptist ; St. Andrew conducted to martyrdom, and Christ healing the woman of a bloody flux. The lateral chapels of Notre Dame were formerly remarkable for their splendour, the walls being covered with marble, or finely-carved wainscoting, enriched with gilding ; and they contained sumptuous tombs erected to the memory of relatives by wealthy families. These were stripped of their riches at the Revolution : many of them, however, have been repaired, and contain works of art worthy of the visitor's attention. The following is a description of the most remarkable of them, beginning on the right of the principal entrance :—1, chapel of Ste. Anne—the assumption, by Philippe de Champagne, and some curious bas-reliefs ;—2, chapel of St. Bartholomew and St. Vincent—baptismal font, in white veined marble, by Noel Coypel ;—3, chapel of St. James and St. Philip,—Christ raising the daughter of Jairus, by Guy de Vernansal ;—4, chapel of Ste. Geneviève,—the martyrdom of St. Andrew at Patras, by Lebrun ; and statues of Ste. Geneviève and St. Louis ;—5, chapel of St. Thomas of Canterbury,—Christ driving the dealers from the Temple, by Claude Guy Hallé ; and the

calling of St. Peter and St. Andrew, by Michael Corneille;—12, chapel of St. Géraud, baron d'Aurillac,—St. Charles Borromeo administering the sacrament to the sufferers by the plague at Milan, by Charles Van Loe; and the martyrdom of Ste. Catherine, by Vien;—13, chapel of St. Remy, which formerly possessed fine monuments of the Ursins family, is now in ruins;—14, chapel of St. Peter and St. Stephen,—this chapel contains a fine mausoleum erected to the memory of Henry Claude, Count d'Alarcourt, who died in 1769. It was executed after the designs of Pigalle;—15, chapel of St. James, St. Crispin, and St. Crispinian, ornamented with two pictures; the descent of Christ into hell, by Delorme; and the other, the martyrdom of St. Hyacinth, by Heim;—16, chapel of St. Louis, St. Rigobert; and St. Nicaise, in which were formerly superb monuments to the memory of the celebrated Albert de Gondi, Duke de Retz, and the Cardinal de Gondi, bishop of Paris; the arms of the de Gondi family still remain in the windows. The altar is of marble, and above it is a beautiful statue of the Virgin, executed by Antonio Raggi, after a model by Bernini. This fine production was formerly in the church of the Carmes, rue de Vaugirard, and is a fine specimen of sculpture. In this chapel are two pictures, representing the raising of the widow's son, by Guillemot; and the burial of the Virgin, by Abel de Pujol.—17, Chapelle de la Décollation de St. Jean Baptiste, de St. Eutrope, et de Ste. Foi.—This chapel, in which the de Vintimille family were formerly interred, contains a splendid monument by Desaine, in memory of Cardinal de Belley, archbishop of Paris, who died in 1806, in the 99th year of his age. It represents the prelate seated in a chair, on a sarcophagus, bestowing alms upon an old woman supported by a girl; his left hand is placed on the Bible. The draperies are highly finished, the attitudes easy and noble, and the cardinal's head is remarkable for expression and resemblance. In this chapel also is a picture of the martyrdom of St. Hippolite, by Heim;—18, the chapel of St. Martin, St. Anne, and St. Michael.—The only remains of the splendid decorations of this chapel, is the marble with which the walls were covered. In the windows are the arms of the Cardinal de Nonilles, for whose family it was a place of interment.—19, chapel of St. Nicholas, first of the nave—an *ex voto* picture, said to be by Guido, representing Christ crucified; and



a Franciscan monk at the foot of the cross;—26, chapel of St. Julien le Pauvre and Ste. Marie l'Egyptienne. — This chapel is embellished with wainscoting, executed in the beginning of the 16th century, brought from the chapter-room of Notre Dame. It is adorned with figures of the apostles and saints, separated from each other by small pilasters, ornamented with arabesques. The pictures are, the assumption; a good crucifixion; and the conversion of St. Paul, by Restout. In three gilt busts are relics of St. Ursula and her companions, martyrs. Independently of the chapels above-mentioned, is one formed in the southern tower, which is used as a room for catechumens. The altar-piece is a fine picture of the annunciation, by Philippe de Champagne. The stranger should not omit to visit the sacristy and treasury of Notre Dame. The sacristy was built in 1756, after the designs of Soufflot, at the expense of Louis XV. It is entered on the right of the choir by a richly-sculptured door, the posts of which are covered with marble. Here were preserved a great many of the most precious relics that had escaped the fury of the Revolution, besides many objects of art of the middle ages, that were unique and possessed the highest historical value. At the time of the sacking of St. Germain l'Auxerrois, and the archbishop's palace, in 1831, the mob broke in here also, and, headed by the officers of the National Guards, broke and destroyed every thing that came within their reach. The damage thus occasioned was irreparable; the coronation robes of Napoleon, and the splendid dresses that he gave to the bishops and the chapter on that occasion, were cut up for the sake of the gold embroidery they contained. These, however, were fortunately rescued, and have since been repaired; but nothing else remains. (1) The history of the events of which this church has been witness would be far too long for any description in this place: but there are several excellent works upon Notre Dame, which may be easily consulted, and which will repay the attention of the curious examiner. (2)

(1) A celebrated artist who was making a most elaborate picture of the interior of Notre Dame, at that period, had left his work on the easel in the vestry: it was cut into a thousand morsels.

(2) The principal are, *Gilbert, Histoire de Notre Dame de Paris*, 1 vol. 4to.; *Félibien et Lobineau, Histoire de Paris*, 2 vols. fol.; *History of Paris*, 3 vols. 8vo. Galignani and Co.; and for the imaginative part of the subject, *Victor Hugo's Notre Dame*, 3 vols. 8vo., and *Michelet, Histoire de France*, vol. 2.

On the northern side of the cathedral was once the cloister and college of the canons; which were destroyed at the Revolution.

On the southern side of Notre Dame stood the ARCHBISHOP'S PALACE, erected here originally by Maurice de Sully, in 1161, but entirely rebuilt by Cardinal de Noailles, in 1697. The chapel of the original palace remained till 1831; at that time the palace itself was a handsome residence, worthy of the See, and, with its gardens, occupied all the extremity of the island round to the middle of the eastern end of the cathedral. The apartments were splendid, and their furniture was valuable, and in some instances curious. The library was rich in MSS. of the middle ages, and contained many literary rarities. But on the 13th February, 1831, the populace, having sacked the church of St. Germain l'Auxerrois, determined to do the same by the archbishop's palace; and on the night of that date, and during the following day, every thing contained in the palace was taken from it by the mob, and either broken or burnt, or thrown into the river. Shortly after, the palace and gardens were entirely sacked with the most wanton fury by the mob, and were left in such a state of ruin that they were subsequently removed by order of government; and with the exception of a ruin still adjoining the southern transept of the cathedral, not a vestige of either palace or garden now remains. The violence and criminality of such revolutionary acts cannot but be deplored; but the visitor of taste, not personally interested in the matter, and all who admire the cathedral church, cannot but rejoice at this opportune clearance of what formerly blocked up the whole southern side of that edifice. It is greatly to be hoped that Notre Dame will be allowed to stand, as at present, in a wide area, free from the obtrusion and contact of all minor buildings.

At the eastern end of the island leading to the southern bank of the river, is the

PONT DE L'ARCHEVÊCHÉ.—This well-built stone bridge was opened in 1828. It consists of three arches, varying from 18 to 20 yards in breadth, and was built by a company in less than six months.

Immediately to the west of this bridge is the

PONT AU DOUBLE, which was constructed by the administrators of the Hôtel Dieu, in 1634. A *double* was paid as a toll upon it till 1789, from which circumstance the bridge de-

rived its name. Part of it was formerly occupied by the buildings of the Hôtel Dieu, but it is now thrown open to the public.

Here, at the south-west angle of the cathedral, in the Parvis Notre Dame, stands the immense hospital called the

HÔTEL DIEU. This is the most ancient hospital in Paris. Its foundation is attributed to St. Landri, bishop of Paris, in the 17th century. Philip Augustus is the first king known to have been a benefactor to this establishment, and by him it was first styled *Maison de Dieu*. St. Louis enlarged the buildings of this hospital, exempted it from taxes and duties, and assigned it an annual revenue. In 1602, a further enlargement having become necessary, Henry IV. caused two wards to be added. Louis XIII., Louis XIV., Louis XV., and Louis XVI., were considerable benefactors to this establishment, and several private individuals have contributed to its enlargement and improvement by donations and legacies. The Hôtel Dieu consists of several piles of building irregularly disposed, and is divided into wards, for men and for women, which are well ventilated. The buildings are separated by a branch of the Seine, over which there is a bridge, *Pont St. Charles*, which forms an agreeable promenade for the patients, the central part along its whole length having been covered in and glazed. Gardens are also attached for the convalescents of both sexes, who are separated from each other. The laboratory, pharmacy, *Magerie*, &c., are all on a very large scale, and are well worthy of examination. The amphitheatre for demonstration to students is peculiarly bad and dirty. Few parts of the buildings bear any signs by which their dates can be ascertained; but they are remarkable for solidity rather than for any architectural excellence. The chapel, however, is of the time of Philip Augustus, if not earlier, and is not shown to visitors, unless asked for. The wards have lately received very considerable additions. The entrance was erected in 1804, after the designs of Clavareau. It is a projecting Doric vestibule. At the Revolution, this establishment was called *Hospice d'Humanité*, but has since resumed its former title of *Hôtel Dieu*. The number of beds is upwards of 1,000. The religious of the order of St. Augustin attend upon the patients. In this house are received the wounded and sick, with the exception of children, incurable and insane persons, lying-in women, and persons having cutaneous or

venereal diseases. The public are admitted to visit the patients or inspect the establishment on Wednesdays, Fridays, and Sundays, from one o'clock till three. To enter on other days, application must be made at the porter's lodge, and is readily granted. The stranger, who is anxious to become acquainted with the internal arrangements and the system of administration used in the hospitals of Paris, will do well to visit the Hôtel Dieu, since it may be taken as a type of nearly all the others, though on a more extensive scale. Opposite the hospital, No. 2, Place du Parvis, is the

**BUREAU CENTRAL D'ADMISSION DANS LES HÔPITAUX ET HÔSPICES.**—This office is established in buildings erected for a Foundling Hospital. On the sides of the entrance are two fountains, consisting of antique stone vases, upon each of which is a bas-relief, representing females attending a dying man, in allusion to the Hôtel Dieu. This office will be removed to the Hôtel de Ville as soon as the projected improvements in that building shall have taken place. A small niche in this building contains an urn which serves as a fountain.

In the narrow street of St. Pierre aux Bœufs, leading out of the Place du Parvis Notre Dame, is the church of the same name, of the early pointed style of architecture, now used as a cooper's warehouse; and in the Passage St. Marine, leading out of the same street, is the church of that Saint, also converted into a warehouse.

After quitting the Place du Parvis, the visitor will come to the

**PETIT PONT.**—The existence of a bridge at this spot, which was formerly the only communication between the Ile de la Cité and the southern bank of the Seine, goes back to a period before the conquest by the Romans. It was carried away, by inundations or ice, thirteen times between the 13th and 17th centuries, and rebuilt of wood with houses upon the sides in 1659. In 1718, it was burned down, and was soon after rebuilt in stone, as it now appears. The Petit Pont consists of three irregular arches, and is 104 feet in length by 52 in breadth.

Immediately beyond this, on the Quai du Marché Neuf, is the **MORUEUX**, a small and plain stone edifice, where dead bodies found in the town or river are placed.—(See *Administration of police*.)

West of this is the **PONT ST. MICHEL**, called by that name

as early as the year 1424, from a small church that stood near it. Having fallen down in 1616, it was rebuilt soon after in stone, with houses on the sides, which remained on it till 1804, when they were taken down on the occasion of the coronation of Napoleon. Some traces of a bas-relief of Louis XIII. on horseback may still be discerned on the side next the Pont Neuf. The bridge is formed of four semicircular arches, and is 170 feet long by 83 broad.

The visitor is now recommended to proceed to the *Ile St. Louis*, originally called *Ile aux Vaches*, a name given to distinguish it from the *Ile Notre Dams*, of which it was a dependence. Henry IV. conceived the project of erecting houses upon this spot; but the execution of it was reserved for Louis XIII., and all the houses on it were constructed before the middle of the 17th century.

The *Ile de la Cité* was, however, till lately, connected with the *Ile St. Louis* only by a bridge of two wooden arches, resting on piers of masonry, which was erected originally in 1614, but was reconstructed in 1819, and called the *PONT DE LA CITÉ*. From the quay to the north of it the *PONT LOUIS PHILIPPE*, opened on the fête-day of the king, May 1st, 1834, extends first from one isle to the other, and, then, from the *Ile St. Louis* to the *Quai de la Grève*. It is a fine suspension bridge, constructed in iron wire, and has two bold arch-ways of stone, over which the chains of suspension pass. The northern quay of the *Ile St. Louis* will lead the visitor to the

*PONT MARIE*, which joins the *Quai des Ormes* to the *Ile St. Louis*. It was built by Marie, superintendent-general of the bridges in France, in virtue of a contract made with him in 1614, for the erection of houses upon the *Ile St. Louis*. Two arches of it were carried away by a flood, in 1658, with 22 out of 50 houses which stood on it. The remainder were removed a short time before the Revolution. The *Pont Marie* is 78 feet in breadth, and its length between the abutments is 300 feet.

On passing by the *rue des Deux Ponts*, into the *rue St. Louis*, the visitor will remark No. 45, the *Hôtel Chanisat*, the architecture and ornaments of which are worthy of notice. He will then come to

*St. Louis*, *rue St. Louis* dans l'*Ile*, first district church of 9th arrondissement. This church was erected in 1664 upon the site of a small chapel, built in 1606, and dedicated to *St. Louis*

and St. Cecilia: its architect was Leveau, but it was subsequently altered by Leduc and Doucet. The exterior presents nothing remarkable except the entrance, decorated with Doric columns, and the obeliscal spire, in open stone-work of fantastic appearance. The interior is disposed in the form of a cross, the transepts being only lateral chapels, with an aisle running round the nave and choir. The piers of the arches are fronted with Corinthian pilasters, and, above the entablature which they support, a range of clerestory windows affords the church an abundant supply of light. The sculptures of the interior were all executed by J. B. Champagne, nephew of the celebrated painter of the same name. In the chapel of the communion in the southern aisle of the nave is a very excellent production of Johannot, St. Louis receiving the Sacrament in his last moments; and, as an altar-piece, Christ at Emmaus, by Cypel. In the chapel of St. Vincent de Paul is a pleasing picture of the Saint exhorting some *Sœurs de Charité*, by Hallé, who has also executed a similar painting of St. Francis de Sales with the Ladies of the Assumption, in an opposite chapel. A curious picture of the Assumption of the Virgin is in her chapel, in the northern aisle, and near it is a large, but not good, painting of St. Louis assisting at the interment of the dead during one of his crusades. Opposite the pulpit is a well-sculptured Crucifixion; and in the chapel of St. Louis de Gonzales, in the northern aisle of the nave, the picture of that saint embracing the ecclesiastical state should be observed. This church was formerly celebrated as being the one to which the University of Paris used to come in solemn procession on days of great solemnity. Quinault the poet was buried here in 1688.

In the rue Poultier, No. 14, is a good specimen of the Parisian mansion of the days of Louis XIII.; and at No. 2, in the rue St. Louis, is the

HÔTEL LAMBERT, built by Leveau, and of nearly the same date as the church just mentioned. The court is small, but contains a very rare and magnificent staircase with a scroll-work balustrade, between two bold Ionic columns, leading under an open portico to the top of the hotel, and to the apartments on each side. The suite of principal rooms is still perfect, with all the gilding, painted panels, and ceilings, as they were originally executed; and they produce a splendid

effect even in their present state of degradation. The ceilings are all by Lesueur and Lebrun, both in these rooms and in the long gallery, where they are painted with a degree of elaborate finish that is rarely to be met with. The hotel is rich in two historical souvenirs: Voltaire dwelt in it when he formed the plan of the *Henriade*, and in the gallery above-mentioned, Napoleon, in 1815, held a long conversation with his minister, M. de Montalivet, when he found that all was lost. Since that minister's death the hotel has been rented by a company who manufacture and supply by contract all the bedding of the garrison of Paris: and the gallery, one of the finest rooms in the capital, is filled to the ceiling with the mattresses, etc., of the establishment. It is much to be regretted that no one should have possessed sufficient money and good taste to purchase and to restore this almost unique specimen of the residence of a rich *Président du Parlement* of the 17th and 18th centuries.

Behind the Ile St. Louis lies the Isle Louviers, tenanted by a number of wood-merchants; and at the foot of the Quai de Bretonvilliers, is the large *École de Natation de Lagny*, the best establishment of the kind in Paris. The water here is quite pure and beautifully green in the summer, and the bath will do well to come thus far if he would enjoy the luxury of a bath unmixed with the impurities which the river necessarily receives in its passage through the town. At this spot a bridge of one arch in iron, of 300 feet span, is to be constructed between the two islands.

The HÔTEL DE BRETONVILLIERS stands at the corner of the quay and street of the same name, built by Ducerceau for the President Ragois de Bretonvilliers; and still retaining some relics of its former magnificence.

From this quay the PONT DE LA TOURNELLE, so called from the old tower erected by Philip Augustus, that formerly stood on the opposite bank of the river, reaches to the Quai St. Bernard. It was built by Marie in 1620, was twice carried away, and was rebuilt, about the year 1656, at the expense of the city. It is bordered with causeways, consists of six semicircular arches, and is 380 feet in length, by 42 in breadth. Grass grows on the quays of the Ile St. Louis, one of the most quiet and original spots in the capital.

## TENTH ARRONDISSEMENT.

This being one of the most extensive arrondissements of the capital, and so full of interesting objects, that the visitor will require more than one day to inspect it thoroughly, a division has been adopted here which he will find convenient. All that part west of the rue du Bac is described by itself first, and then that which, including the remainder of the arrondissement, lies eastward of the same line.

The visitor on entering this arrondissement, after traversing the Place du Carrousel, or the Gardens of the Tuileries, will arrive at, and pass over,

The PONT ROYAL, built in 1684, by order of Louis XIV. Its construction was very difficult, in consequence of the rapidity of the river; but the obstacles were surmounted by an Italian Dominican friar named *Frère Romain*, who laid the foundations and erected the arches. The designs were by G. and J. H. Mansart. It consists of five semicircular arches, and is 432 feet in length by 52 in breadth. This part of the river was formerly crossed by a ferry (*bac*), from which the rue du Bac derives its name. Upon one of the piers is a scale divided into metres and decimetres, to show the height of the river. This bridge, which is sure to be frequently crossed by the stranger, commands a fine view of Paris, both up and down the course of the Seine. The road rises rather too abruptly to the middle of the bridge; but it is expected to be shortly lowered and otherwise improved. The first object that will strike the stranger, after leaving this bridge, will be the *Hôtel Praslin*, a magnificent mansion, situated partly on the quay where its terrace will be perceived, but having its entrance and front in the rue de Lille, No. 54. This is one of the largest and most sumptuous of the residences of the old nobility. Next to it is a large barrack for cavalry, formerly the *Hôtel du Garde du Corps*. It was designed under the reign of Napoleon, by order of Clarke, Duke de Feltre, minister of war, in the most miserable style of architecture, and has all the appearance of a cotton-factory. Beyond it is the

PALAIS DU QUAI D'ORSAY.—It is thus that, in the absence of any fixed appellation, one of the most magnificent edifices of the capital must be styled. It was begun during the internal administration of M. de Champagny, Duke de Cadore, in the time of Napoleon, and was intended for the Minister of



**Foreign Affairs.** It was not, however, continued till 1830, when Charles X. intended it to be used as a palace for the exhibition of the productions of French industry: and since that period the work has proceeded under the direction of M. Lacornay, until it is now nearly finished. This edifice consists of a vast court surrounded by four magnificent piles of building, and two smaller courts, forming with their buildings wings to the principal mass of the edifice. Towards the river the grand front presents a long line of windows formed by arches under a Tuscan colonnade; above which is a similar series of the Ionic order; and over this an attic of the Italian style of the Tuileries. The court is surrounded by a double series of Italian arcades and galleries above, the ceilings of which are painted to represent panelling in different kinds of wood richly gilt. Four splendid staircases are placed one at each corner of the court, and are richly ornamented with sculptured ceilings, panelled walls, etc. Towards the court, below the galleries, the frieze is inlaid with various coloured marbles. The principal entrance is in the rue de Lille, and the side courts have also gateways leading to the adjacent streets. The interior of this beautiful and magnificent edifice is far from being completed, and may be entirely altered according to the destination of it. Of this, therefore, as well as of the expense of erection, which has been exceedingly great, nothing can as yet be said. For permission to view this palace, application must be made by letter to *M. le Directeur des Bâtiments et Monuments Publics, au Ministère de l'Intérieur, 122, rue de Grenelle.*

On passing into the rue de Lille, the visitor will find to the west the

**HÔTEL DE LA LÉGIQN D'HONNEUR.**—This edifice was built in 1786, after the designs of Rousseau, for the Prince de Salm, whose name it bore. The entrance presents a triumphal arch decorated with Ionic columns and two figures of Fame. On the sides of the arch are two galleries, leading to pavilions forming the wings, the attics of which are adorned with bas-reliefs, by Roland. A peristyle ornamented with Ionic columns and busts extends along the sides of the court to the principal front, which is decorated with Corinthian columns, of large proportions, forming a portico, under which is the entrance to the vestibule. Upon the front is the inscription —**HONNEUR ET PATRIE.** In the centre of the front towards

the Quai d'Orsay is a circular projecting mass, decorated with columns which support a balustrade crowned by six statues. The apartments of the hotel are decorated with elegance and simplicity, and the principal saloon, which looks to the river, is in the form of a rotunda, the diameter of which is 40 feet. The Prince de Salm having been beheaded in 1793, his hotel was drawn for by lottery, and a journeyman hair-dresser obtained the winning number. In 1803 the hotel was devoted to its present purpose. Strangers are admitted on applying at the porter's lodge. At the western end of the same street, rue de Lille, is the Hôtel d'Havary, another of those magnificent hotels that may safely rivalize with many a palace. The visitor will emerge from this street upon the quay, in front of the Chamber of Deputies, and the

**PONT LOUIS XVI., or DE LA CONCORDE.**—Till the erection of this bridge opposite the Place Louis XVI., the faubourg St. Germain and the faubourg St. Honoré had no communication between them except by the Pont Royal, and a ferry opposite the Hôtel des Invalides. In 1786, the sum of 1,200,000 livres was appropriated to its construction, which was begun in 1787 and finished in 1790. It consists of five elliptical arches, which diminish gradually in breadth. The total length of the bridge between the abutments is 461 feet, and its breadth is 61. The piers are ornamented with three-quarter doric columns and surmounted by capitals, above which is a cornice. The parapet is formed by a balustrade, divided by pedestals, which bear 12 colossal marble statues. Four military trophies are placed on pedestals on the quays, in a line with the statues at the extremities of the bridge. The architect of this handsome bridge was Peronnet, already celebrated for the construction of the bridge of Neuilly; and part of the stone employed was obtained from the demolition of the Bastille. This bridge has an admirable effect both from its beauty and richness, and the perfection and boldness of its execution. The following is a list of the statues which adorn it, and the artists by whom they were executed, beginning on the right, from the Chamber of Deputies:—1, *Turenne*, by Gois; 2, *Bayard*, by Mantoni; 3, *Suger*, by Stouf; 4, *Colbert*, by Milhomme; 5, *Tourville*, by Marin; 6, *Suffren*, by Lesueur. On the other side, beginning from the Place Louis XVI., the statues represent: 1, *Dugay Trouin*, by Dupasquier; 2, *Duquesne*, by Rognier; 3, *Sully*, by Espercieux; 4, *Richelieu*.

*lieu*, by Ramey; 5, *Duguesclin*, by Bridan; 6, *Condé*, by David. In 1792, this bridge was called *Pont de la Révolution*, for which name that of *Pont de la Concorde* was substituted in 1800. At the Restoration it resumed its original name, which it changed for its former one in 1830. The stranger may now proceed to the

**PALAIS BOURBON AND CHAMBER OF DEPUTIES.**—It was erected in 1722, by Louise-Françoise, Duchess-dowager of Bourbon. It was begun after the designs of Girardini, an Italian architect, and continued by Mansard. Upon its coming into the possession of the Prince de Condé, it was considerably enlarged, and though not completely terminated in 1789, had already cost nearly a million sterling. At the Revolution, the Palais Bourbon was one of the first mansions plundered, and remained unoccupied till 1795, when it was chosen for the sittings of the Council of Five Hundred. The pavilion opposite the bridge was selected for the sittings of the council, and the rest appropriated as a residence for the president. It was afterwards occupied by the *Corps Legislatif*. Upon the restoration in 1814, the Prince de Condé took possession of the palace, and entered into an arrangement by which that portion which had been occupied by the legislative body, and which had been in great part rebuilt, was appropriated to the use of the Deputies, and in 1829 a law was passed by which it was purchased at a sum previously agreed on between the government and the prince. On the occasion of the melancholy death of the Duke de Bourbon in 1830, this palace descended as part of the inheritance to the Duke d'Aumale. That part which was used by the Duke de Bourbon, as a residence, is still kept up as such by the administrators of the estates, and is leased to the Chamber of Deputies as an official residence for their president; but a treaty has been negotiating with the government, and will, it is supposed, be ultimately carried into effect, by which the whole of the private interest in this estate will be ceded to the country for the use of the Deputies. That part of the palace used by the Duke remains the same as it was, and is composed of a pavilion only one storey high, which was formerly called *Hôtel Lassay*, and was annexed to the original building after it became the property of the Condé family. Its appearance indicates a spacious country-seat, rather than the palace of a prince. Its entrance is by the *rue de l'Université*, from whence it is ap-

proached by a long avenue, terminating in an ample court. Attached to this is a large pile of various buildings which include ten courts, and afford ample accommodation for a numerous household. The offices are upon an extensive scale, and there is stabling for 250 horses. Formerly, nothing could exceed the splendour of the mirrors, gilding, paintings in fresco, and costly furniture which decorated these apartments; at present they are only remarkable for the beauty of their proportions, and convenience. The principal pictures are, one representing the battle of Rocroy, by Casa Nova; another, the battle of Nordlingen, by Lepau; and a portrait of the Prince de Condé, at the age of twenty-two, when he gained the battle of Rocroy. The billiard-room contains a fine piece of Gobelins tapestry, representing Achilles and Iphigenia. The *Salle des Valets de Chambres* is ornamented with bucks' horns and other emblems of the chase. The garden is bounded by a terrace fifteen hundred feet in length. At the extremity of the terrace, on the side of the Hôtel des Invalides, are some small apartments, with a garden laid out in the English style. The Palais Bourbon may be seen at any time of the day, a servant being always on the spot to attend visitors. That part of the palace which forms the southern side of the enclosure is still preserved as it was before the Revolution. The principal entrance, towards the Place Bourbon, is adorned with a triumphal arch of the Corinthian order, connected with two pavilions by galleries formed of columns. The ornaments and the family arms, which marked it as the residence of the descendants of the great Condé, were destroyed at the Revolution. Opposite to it in the court is a small Corinthian portico, serving as a state entrance to the Chamber of Deputies, which occupies that part of the structure facing the Pont Louis XVI. The large portico which stands in front of the northern façade was built by Poyet, in 1804, and cost 1,759,000fr. It is nearly 100 feet broad, and is composed of 12 Corinthian columns, which are approached by a flight of 29 steps. Above is a pediment filled with an allegorical bas-relief, in plaister, placed there in the room of one in stone destroyed in 1815. At the foot of the steps, upon pedestals eighteen feet in elevation, are colossal statues of Justice and Prudence; and in the foreground are figures of Sully, Colbert, l'Hôpital, and d'Aguesseau. On the wall of the edifice behind the columns are the blank

spaces where bas-reliefs formerly existed, and windows descending to the ground, but not answering any purpose as apertures. This portico, which twenty or thirty years ago was universally considered as a chef-d'œuvre, is now looked on as one of the second-rate buildings of the capital. It leads to nothing, and is out of all proportion or analogy with the buildings behind. The latter have been lately erected, and contain the Chamber of Deputies, with the various apartments, library, etc., dependent upon it. The visitor enters by a side door in the wing west of the portico, into a hall of waiting, in which is an animated statue of Mirabeau. From this he passes into the lobby of the Chamber, and a hall where the Deputies receive the printed reports of committees, motions of the chamber, etc. He then passes into the Chamber itself, which is a semicircular room, ornamented with 20 columns of white marble of the Ionic order, having capitals of bronze gilt. The president's chair and the tribune form the centre of the axis of the semi-circle, from which rise the seats of the Deputies in the shape of an amphitheatre, to the height of the basement which supports the columns. The whole is fitted up in green cloth and gold. Over the president's chair, upon the wall which faces the assembly, are places for paintings. In the intercolumniations are placed statues of Order and Liberty, by Pradier, and above the entablature are other allegorical statues by Allier, Foyatier, Dumont, and Desprès, and in front of the tribune is a marble bas-relief. There are two spacious galleries for the accommodation of the public, capable of containing 500 persons; the upper gallery can be taken to pieces and removed at pleasure. The roof is coved and ornamented with arabesques; in the centre is a window by which light is admitted. The seats are so contrived that each deputy has a place for writing on, immediately in front of him: the lower bench of all is reserved half for the ministers, the other half for officers of the Chamber. • Immediately under the tribune are two small desks for the reporters of the *Moniteur*, who relieve each other in taking notes of the debate, and for whom a table and other accommodations are provided in the Chamber, so that their reports may be as correct as possible. The reporters of the other journals are accommodated, but not so well, in one of the galleries. A deputy, when addressing the Chamber at any length, does not speak from his place, but ascends the tribune,

and harangues his colleagues, generally from a written speech. The place of each deputy is marked at the beginning of the session, and he retains it till the end. South of the Chamber is the vestibule of entry, adorned with Corinthian columns, and a marble statue of King Louis Philippe; and to the west of this is an elegant reception-room adorned with a richly-painted series of compartments. The *Salle du Trône* is a handsome apartment; and in the *Salle de la Victoire*, or *des Conférences*, are a fine statue of Henry IV., some flags taken from the Austrians in the wars of the empire; together with two pictures of considerable merit, the Siege of Calais, by Schef-fer; and the Resistance of President Molé to the Ligueurs, by Vincent. Attached to this suite of apartments is the Library of the Deputies, consisting of 44,000 volumes. This collection which, besides comprising all the documents relative to the legislature of France, contains a valuable series of historical works, some of great rarity, is celebrated for possessing the original MSS. of the *Nouvelle Héloïse*, and the *Confessions*, of Rousseau. It has been lately enriched by the complete series of Parliamentary Reports, Papers, etc., published by order of the House of Commons, and is the only library in France where they are to be found. A periodical interchange of papers takes place between these branches of the legislatures of France and England. The room in which the Library is placed is a very handsome long gallery, with a richly-vaulted ceiling, and is fitted up in a style of great elegance and convenience. To obtain admission to consult the books, a request must be addressed to one of the Questors of the Chamber of Deputies. To visit the Chamber and its various appendages, no formality is requisite beyond demanding permission at the door; but to hear the debates, a letter to this effect should be addressed to *M. le Questeur de la Chambre des Députés*, who will then return a ticket of admission. Those persons who have not the time to do so will find it the readiest way to go to the door of the Chamber, where they will find a number of men forming a *queue* as at the theatres. These persons, who make a trade of thus waiting from a very early hour in the morning for admission into the tribune open to the public, will give up their places for one or two francs, according to the expected importance of the debate; and admission may almost always thus be obtained.

South of the Palais Bourbon is the Place of the same name;

it is surrounded by regularly-built houses, but is not remarkable for any thing but the colonnade of the palace, and the statue of Mirabeau in the middle, which has replaced one of Louis XVIII. This figure is full of spirit, and has the merit of being an admirable portrait of the great orator of the Revolution.

From this place the stranger should proceed westward, by the rue de l'Université, to the Esplanade and

**HÔTEL DES INVALIDES.**—Previous to the reign of Henry IV., old and disabled soldiers had no other resources in France than the charity of the monastic establishments of royal foundation to depend on for their support; but in 1596, that king formed an asylum for military invalids in an old convent in the Faubourg St. Marcel. This institution was removed to the château of Bicêtre, by Louis XIII., but for want of funds did not receive any ulterior development. In 1670, during the administration of Louvois, Louis XIV., by whose wars the number of invalids was greatly augmented, determined to erect a building to receive them, and to found a magnificent establishment. The foundations were laid in 1670, and the main building, as well as the first church, were erected by Liberal Bruant, and finished about 1706. The second church, or dome, built by Mansard, and finished in 1706, was destined for the celebration of festivals and military rejoicings. Several additions were made at various times to the buildings of the hotel; and the whole edifice at the present day covers 16 acres of ground, and contains 15 courts. Under the reigns of Louis XV. and Louis XVI., the number of invalids was small, but the institution maintained its dignity and privileges. At the Revolution it took the name of *Temple de l'Humanité*; and during the disasters of that period was always respected. Under Napoleon it was called *Temple de Mars*, and the number of its inmates was considerably augmented. At the restoration the hotel resumed its original title. This magnificent institution is under the direction of the Minister of War. The governor is a marshal of France: under him there are a lieutenant-general, commandant of the hotel; and a colonel called colonel-major. With these two latter functionaries are deposited all the powers of police for the hotel, and the details of internal arrangement. The colonel-major has seven adjutants-major under his command: and the other officers are, the intendant, sub-intendant, and treasurer. Over

the corps of officers, about 200 in number, is a colonel, styled a chief of division. These governing officers are well paid, and lodged in proportion to their rank. The governor has 35,000fr. per annum, and 71 rooms for his lodging. The general-commandant, 12,000 fr., and 18 rooms; the intendant, 10,000fr., and 15 rooms; and the colonel-major, 6000 fr., and 12 rooms, and the others in a similar ratio. All soldiers who are actually disabled by their wounds, or who have served 30 years, are entitled to the privileges of this institution. The soldiers, as well as officers, are boarded, lodged, washed, and clothed. All officers above the rank of captain have the privilege of taking their meals in their own rooms. The officers in the refectory are served upon plate and porcelain. Their hour for breakfast is  $\frac{1}{2}$  past 10, and for dinner, 5. The sub-officers and privates, being numerous, are divided into two parties to take their meals, viz., 1st party, breakfast  $\frac{1}{4}$  before 11, dinner 4: 2d party, breakfast 12, dinner 6. The soldiers have every morning, soup, beef, and a dish of vegetables. In the afternoon, a ragout, with vegetables, or eggs and vegetables. Each man also receives a litre of wine and  $1\frac{1}{2}$  pound of white bread daily; the wine and bread being of the same quality for all ranks of officers as well as men: but the officers have some extra dishes. Each man has his bed, straw mattress, wool mattress, and bolster, with a small cupboard for his clothes. Visitors are strongly recommended to go to the Invalides at meal-time, it being a most interesting and gratifying spectacle to witness the great order, cleanliness, and comfort that prevail. In the distribution of meat, wine, and clothing, if any person does not choose to consume the quantity of his allowance, he may receive an equivalent for it in money; and persons deprived of one or both legs are allowed, instead of their superfluous shoes, their value in money. The pay of the invalids is according to the following scale per month:—private soldier, 2fr., corporal, 3fr.; sergeant, 4fr.; sergeant-major, 5fr.; adjutant sub-officer, 6fr.; sub-lieutenant, 7fr.; lieutenant, 8fr.; captain, 10fr.; chef-de-bataillon, 20fr.; lieutenant-colonel, 25fr.; colonel, 30fr. The hotel will hold 7,000 invalids, but at present there are not more than 3,500 in it; and even this number, in consequence of the long continuance of the peace, is likely to be considerably diminished. They all wear the same uniform; and whenever the king comes within their walls, they have



the privilege of guarding his person exclusively. Their only duty is to mount guard at the hotel and its dependencies. The hotel is approached by an esplanade planted with trees, which extends from the quay on the banks of the Seine, to the iron gate of the outer court, and measures 1440 feet by 780. It was planted in 1750, and replanted in 1818. In the centre of the high road, which traverses it, and forms a link between the rue St. Dominique, is a circular basin, from the centre of which rises a fountain, formerly consisting of a pedestal surmounted by the celebrated bronze lion brought from the Place St. Mark, at Venice. This trophy was taken back to Venice by the Austrians, in 1815, and is now replaced by a pedestal with a bust of Lafayette. Before the northern front is a wide terrace laid out as a garden, and bounded by a fossé: on this are placed some magnificent bronze cannon, the fruits of former victories. Among them some Prussian guns, highly ornamented, are well deserving of inspection; and near them will be found pieces of artillery captured at Algiers and Antwerp. The front of the hotel is 612 feet in length; it is divided into four storeys, and presents three projecting masses. That in the centre is decorated with Ionic pilasters, supporting an arch, ornamented with military trophies, in which is a bas-relief of Louis XIV. on horseback. Upon the pedestal is the following inscription:—

Ludovicus Magnus,  
Militibus regali munificentia,  
In perpetuum providens  
Has ædes posuit  
An. M.DC.LXXV.

At the extremities are two large pavilions crowned by military trophies, resting upon attics. They are terminated by square terraces surrounded with balconies. In 1800, the four bronze figures by Desjardins, which adorned the statue of Louis XIV., in the Place des Victoires, were placed at the angles of these pavilions. The figures are 12 feet high, and represent the nations conquered by France. The *lucarne* windows of this front are very remarkable: they are formed of military trophies in stone, each consisting of a cuirass surmounted by a helmet and surrounded by a mantle. In the middle of the cuirass is pierced a circular window, and the effect produced is that of a series of gigantic knights defending from above the approaches of the place. The gateway in

the centre leads into the Cour Royale, which is 312 feet long, 192 broad, and is entered by a spacious and elegant vestibule adorned with columns. It is surrounded by four piles of building, having projections in their centre, and pavilions at the angles. Each pile is decorated with two ranges of beautifully-formed arcades, crowned by an entablature, and terminated by windows ornamented with military trophies. At each angle is a group of horses treading the attributes of war beneath their feet. Behind the arcades are spacious galleries, and beneath the lower galleries is an immense range of cellars. In the centre of the southern side is the portico of the church, in front of which is a cast of a statue of Napoleon. It is surmounted by a pediment which contains a clock, supported by statues of Time and Study, and is crowned by a small cupola terminated by a cross. The clock was placed here in 1784, and is one of the finest productions of Lepaute. The wings on the right and left of the front are occupied by the governor, his staff, the physicians and surgeons. In the piles of building to the right and left, on entering the Cour Royale, are four grand refectories, or dining-rooms, contiguous to the galleries on the ground-floor. Each of them is 150 feet in length by 24 in breadth. One is devoted to the officers, and the three others to the sub-officers and privates. These refectories are ornamented with paintings in fresco, wretchedly executed, representing different fortified towns and places in Flanders, Holland, Alsace, Franche Comté, Burgundy, etc., conquered by Louis XIV. They contain each 30 round tables, at which messes of 12 are formed. The kitchens are two in number, and are situated behind the refectories on the left. One serves for the officers and the other for the privates. Adjoining them is a larder for the provisions required for the consumption of the day. Nearly 1000 pounds weight of meat is daily put into the coppers, and the same quantity is used for ragouts. 25 bushels of vegetables are likewise consumed daily. The meat and vegetables are dressed by economical furnaces, each of which contains eight large coppers. There are in the kitchens two coppers, each of which will dress 1200lbs. of meat. In the Plate-room the service given by the Empress Maria Louisa is kept. The Library, founded by Napoleon, occupies the first floor of the central pavilion of the northern front. It contains about 20,000 volumes, as well as a fine portrait of Napoleon in his

imperial robes, by Ingres, and is open to the invalids only, from 9 to 3 daily; except on Sundays and festivals. In the Council-chamber, which is contiguous to the Library, are kept the portraits of the marshals of France, which are removed hither after their decease from the *Salle des Maréchaux* at the Tuileries. The visitor will here be disappointed; the pictures are, with scarcely one exception, wretchedly painted, and are very mean-looking productions. Among them two old ones of the Dukes de Broglie and de Choiseul are alone of any merit. There is also a marble bust of Vauban in this apartment. The dormitories are above the refectories, at the first and second storeys, and consist of eight spacious rooms called the *salles de Louvois, d'Hautpoult, de Luxembourg, de Mars, d'Assas, de Latour d'Auvergne, de Bayard, de Kléber*. These dormitories are remarkable for their extent, order, and cleanliness, and contain each from 50 to 55 beds. The other sleeping-rooms contain each from four to eight beds. The infirmaries are upon an extensive scale, are well aired, and possess every requisite dependence. The first church, called *l'Église ancienne*, consists of a single nave, with low side aisles, supporting a gallery which appears behind the arches of the central part of the church. It is 66 feet in height, and about 210 feet in length, by 40 in its least, and 72 feet in its greatest, breadth. The piers of the arches are fronted by Corinthian pilasters, which support a bold cornice; above which a line of arched windows throw light upon the banners that are thickly ranged along both sides of the nave. They are mostly Spanish and Portuguese; among them, however, are two English flags, and a large collection of Algerine standards, all won on the field of battle. In the time of Napoleon nearly 3000 flags filled the nave; but on the evening before the entry of the allied armies into Paris, March 31, 1814, the Duke de Feltre, minister of war, by order of Joseph Buonaparte, commanded them to be burnt, and the sword of Frederick the Great, which was preserved here, to be broken. The orders to that effect were given thrice before they were obeyed. The nave contains a monument to Count de Guébert, governor of the hotel, who died in 1786; and also of the Duke de Coigny, governor of the hotel, who died in 1822. Governors dying while holding office are alone allowed to be buried under the nave, and to have their monuments placed in the church.

The pulpit is of white marble with gold ornaments. Opposite to it a new chapel of the Virgin has been lately formed. The organ is very fine, and the clock indicates the hours by a circular band revolving round the top of the central group of pipes. A portion of the nave, railed off by a superb fence of polished iron and brass, forms the choir. The high altar, which is covered by a splendid canopy, supported by Corinthian pillars, is of wood and bronze gilt; by being placed at the contact of the two churches it serves for both. The second church, or dome, as it is called, is built at the southern end of the first church, and is altogether detached from the rest of the edifice. It consists of a circular tower, surmounted by a dome, placed upon a square mass of building, 138 feet in length, which forms the body of the church. This latter part is divided into two storeys, and in the centre of each front is a projecting part, crowned with a pediment. That of the southern front, which serves as a portico and principal entrance to the church, is composed of two ranks of columns, the lower ones of the Doric order, the upper of the Corinthian. On each side of the portico is a niche containing statues of St. Louis and Charlemagne. Allegorical figures are also placed in front of the pilasters of the upper storey; and on the balustrade are groups representing the fathers of the Greek and Latin Churches. The tower of the dome is surrounded by 40 composite columns arranged in pairs; and at the four points, corresponding to the angles of the lower storeys, are projecting compartments which serve the purpose of buttresses. An attic adorned with circular-headed windows rises from the tower, and from this again springs the dome properly so called. The curve is peculiarly elegant; the surface is divided by 12 ribs into as many compartments, which are occupied by projecting devices of trophies, arms, etc., and, with the ribs themselves, are gilt. From the summit of the dome rises a kind of lantern, surmounted by a spire and globe with a cross, the whole of which is richly gilt. The external appearance of the dome, and of this part of the edifice is very fine; and the best place for viewing it is from the avenues that diverge from it on the southern side. The total height from the ground to the summit of the cross is 323 feet. In the interior, the dome is supported by four large masses, pierced with arches, so as to afford from the centre a view of four round chapels, separated from each other by a Greek

cross. The pilasters which adorn these masses, as well as the eight Corinthian columns in front, are fluted, and executed with great perfection. The columns, placed on each side of the entrances to the four chapels, support upon their entablature four galleries with gilt balustrades, and the architecture of the church is in all parts ornamented with *fleur de lis* and the initials of St. Louis. The dome is united to the old church by the arch in which the high altar stands. The entire pavement is formed of marble, inlaid with lilies and cyphers, the arms of France, and the cordon of the order of the Holy Ghost. The high-altar, which was destroyed at the Revolution, has been restored under the direction of Boischarde, and forms a most magnificent object. It presents a front to each church, and is situated in the midst of six columns, ornamented with bands of vine-leaves and wheat-ears, which pursue a spiral direction from the base to the capital. Upon the entablature which they bear are six angels, by Marin, eight feet in height, supporting a canopy, or holding censers. The chapels of the dome are six in number; two of them, with the great door, and the sanctuary, form the cross; the four others are at the angles. The latter, in the same style of architecture, and decorated with similar ornaments, are ascended by seven marble steps. Their elevation is about 74 feet by a diameter of 36, and they are adorned with Corinthian pilasters, bearing entablatures richly ornamented; while the compartments of the attic and dome in each are painted, and represent the actions and apotheoses of the saints to whom they are dedicated. The first chapel to the right, on entering by the great door, is dedicated to St. Augustin, and was painted by Louis Boullogne. The next in order, forming one of the branches of the cross, is dedicated to the Virgin, and contains a monument to Vauban. The third is that of St. Ambroise, and was painted by Boullogne. That on the western side of the altar is the chapel of St. Gregory, and the paintings in it are by Michael Corneille. Next comes the chapel of St. Theresa, forming the western arm of the cross, and occupied by a fine monument to Turenne, by Lebrun, which formerly stood in the church of St. Denis. The last chapel, in the south-west corner, is dedicated to St. Jerome, and was painted by Bon Boullogne. In all these chapels will be found bas-reliefs and sculptured compartments of much merit. The entire ceiling of the grand sanctuary of the dome is painted or gilt. Two magnificent productions of

Noel Coypel first attract the attention. One represents the Trinity with angels in adoration; the second, which is below the former, is the Assumption of the Virgin. The arch which forms a frame for these paintings is richly sculptured and gilt. This part of the church is lighted by two windows, on the sides of which are figures of angels, with instruments of music. The picture to the right is by Bon Boullogne, and that to the left is by Louis Boullogne. Over the entrance to each of the four corner chapels described above are well-executed bas-reliefs, representing events in the life of St. Louis. The lower vaulting of the dome rests on four arches, in the pendentives of which, above the galleries with gilt balustrades, are the four evangelists, by La Fosse. They are masterpieces, and being the lowest of all the pictures, and in the best light, are the most conspicuous and remarkable. Towards the sanctuary are, St. Mark and St. Matthew; on the opposite side, St. Luke and St. John. Above the pendentives are an entablature and an attic, ornamented with medallions, in bas-relief, of 12 of the kings of France. (1) These portraits are Clovis, Dagobert, Pepin le Bref, Charlemagne, Louis le Debonnaire, Charles le Chauve, Philip Augustus, St. Louis, Louis XII., Henry IV., Louis XIII., and Louis XIV. These Medallions are by Bosio, Taunay, Ruxthiel, and Cartellier. The attic serves as a basement for 24 coupled composite pilasters, between which are windows richly ornamented with brackets, from which garlands are suspended. Upon the pilasters rests an entablature from which the upper part of the vault springs. Arches, ornamented with baskets of roses, correspond with the pilasters beneath. Between them are twelve windows, above which are 12 pictures, more than 28 feet in height, by eleven in breadth at bottom, and about eight at top. They were painted by Jouvenet, and represent the 12 apostles with their attributes. The cornice above these pictures is ornamented with vine leaves, and forms a circular opening 48 feet in diameter, through which is seen a second ceiling, that receives light by the external attic windows not seen from within. The painting of this ceiling, by Lafosse, is of vast extent, and admirable execution. It represents St. Louis arrayed in his

(1) At the Revolution these portraits were transformed into those of Grecian and Roman philosophers, with Voltaire and Rousseau among them. Upon restoring them, Pepin le Bref was substituted for Childebert.

royal robes, entering into glory amidst angels, and presenting to Jesus Christ the sword with which he triumphed over the enemies of the Christian name. This picture is 50 feet in diameter, and contains more than 30 figures of colossal size. (1). The tower of the dome, and the outer dome itself, cover, it will be perceived, two internal domes, both of stone, and rising, one from the side of the tower, the other from the attic which it supports, and being nearly concentric with the external dome itself. This latter is of wood covered with lead, but it is hardly less heavy than if it had been formed of stone. The problem of three domes of stone covering each other has been resolved most successfully at the Panthéon. The visitor of taste cannot fail to be greatly struck with the magnificence of the dome of the Invalids, one of the most sumptuous relics remaining of the age of Louis XIV. The paintings in particular are very well entitled to careful inspection, not only on account of their colouring, but also for their design. The hotel has a small green esplanade in front of the dome to the south, and a fossé, over which a drawbridge used to serve as an entrance to the king whenever he came to the church. Beyond this are wide and magnificent avenues branching in different directions, but which are not kept in that state of order and cleanliness which as promenades they certainly deserve. The Hôtel des Invalides may be inspected by strangers daily from 10 till 4; and on Tuesdays, Thursdays, and Saturdays, persons are allowed to ascend to the outer gallery of the dome.

After leaving the Invalides, the visitor will do well to look at the *Hôtel de Châtelet*, at the corner of the rue de Grenelle, which will give him an idea of the grandeur of the nobility in the days of Louis XIV. The *Cour d'honneur* is one of the finest in Paris. It is tenanted by the Turkish Ambassador. On the opposite side of the street is the garden front of the *Hôtel d'Eckmühl*, rue St. Dominique, formerly the *Hôtel Monaco*. It used to be devoted to the reception of oriental ambassadors. Marshal Davoust, Prince d'Eckmühl died here in 1823. The hotel is now occupied by the Austrian Ambassador. Southward of these splendid mansions is a third, at the corner of the rue de Varennes, No. 41, the *Hôtel de Biron*, now occupied as a

(1) In a vault beneath the pavement of the dome are placed the bodies of Marshal Mortier and the other victims of the attempt by Fieschi upon the life of King Louis Philippe, on the 28th July, 1835.

convent. The garden extends along the Boulevard des Invalides, from the rue de Varennes to the rue de Babylone, and the hotel is scarcely inferior to those just mentioned.

At the northern corner of the rue de Grenelle, No. 142, on the same side of the Invalides, is

ST. VALÈRE, third district church of tenth arrondissement. This small neat church was formerly the chapel of a community of nuns, called *Filles Pénitentes de St. Valère*, who established themselves at Paris in 1707. The interior is totally devoid of interest.

The visitor will now cross the Esplanade of the Invalides, to the

PONT DE L'ALLÉE D'ANTIN, or DES INVALIDES.—This handsome suspension-bridge, for carriages as well as foot-passengers, was opened on the 20th December, 1829, and forms a useful communication between Gros-Caillou and the faubourg St. Honoré. The chains are supported by two handsome piers, which form arches for the public passage. It is 350 feet in length, and 24 in breadth, a causeway being formed on each side for persons on foot. A toll is paid on passing this bridge.

Near to the above is the

MANUFACTURE ROYALE DES TABACS, 29, Quai des Invalides.—The French government have the exclusive right of manufacturing snuff for a fixed term of years, granted by a law of the Chambers: and this, the central establishment for the preparation of that article, is on a proportionably extensive scale. There is a handsome modern house on the quay for the offices of clerks, etc., and for the residence of the Director. To see the interior, application must be made at the bureau in the house just mentioned.

Immediately adjoining it is the *Pompe à feu du Gros Caillou*, established here by Messrs. Perrier in 1786, for the supplying of the houses on the left bank of the Seine with water. A reservoir is contained in the tower.

A little beyond this is the *Entrepôt du Gros Caillou*, a large set of warehouses precisely similar to those on the Canal St. Martin (see 8th arrondissement), and nearly the same in size. It is destined to receive the same kind of goods, but is not so much used as its rival. A small railroad goes from the gate of the Entrepôt, by the end of the Champ de Mars, to the river near the Barrière de la Cunette.

At the corner of the Champ de Mars are the



**ATELIERS DE SCULPTURE.**—These consist of two handsome erections for the labours of sculptors employed by the Government on public monuments, besides a house for the director of the works, stone-yards, sheds, etc. The whole is arranged with great skill, and is worthy of the attention of those strangers who are lovers of the fine arts. For tickets of admission, application must be made to *M. le Directeur des Batiments et Monuments Publics, au Ministère de l'Interieur, No. 122, Rue de Grenelle.*

The stranger may now proceed into that part of the rue St. Dominique which lies to the west of the Esplanade; and in it he will find, at No. 45, the

**HÔPITAL LEPRINCE.**—This small hospital was founded in 1819, in execution of the will of M. Leprince, who bequeathed a sum for that purpose. It contains 20 beds. The *Sœurs de la Charité* attend the patients.

Nearly opposite, No. 60, is

**ST. PIERRE DU GROS CAILLOU**, fourth district church of 10th arrondissement.—This church, erected in 1822, after the designs of M. Godde, is remarkable for its beauty and simplicity. The portico consists of four Tuscan columns, crowned by a pediment. The interior is 160 feet in length by 70 in breadth; and contains a nave with side-aisles, having chapels at each end, and a semicircular recess for the high altar. The columns of the interior, dividing the aisles from the nave, are also Tuscan, and the whole resembles some of the Roman churches in the simplicity and elegance of their arrangement. It contains no pictures worthy of notice.

Beyond this church to the west, is the

**HÔPITAL MILITAIRE.**—This vast hospital was founded by the Duke de Biron in 1765, for the French guards, and contains nearly 1000 beds; but 1500 can be made up in it if necessary.

Immediately opposite will be perceived the

**FONTAINE DE MARS, or, DU GROS CAILLOU.**—This fountain was erected in 1813. It is a square building ornamented with eight Doric pilasters, and an entablature. In the front is a bas-relief, representing Hygeia, the goddess of health, administering a draught to an exhausted soldier. On the sides are vases, surrounded by the Esculapian serpent, and adorned, with bas-reliefs; the water proceeds from dolphins' heads.

On leaving the rue de Grenelle, the stranger had better go at once to the

**ÉCOLE MILITAIRE.** — Louis XV., by an edict of 1751, founded this school for the gratuitous education of 500 young gentlemen, to be chosen from the sons of poor noblemen, preference being given to those who, having lost their fathers in the field, were considered as children of the state. A certain number of foreign or national boarders were also admissible into the school, upon paying 2000 livres. The Royal Military School, which occupied 10 years in building, was commenced in 1752, after the designs of Gabriel; the principal entrance is towards the Place de Fontenoy. It presents two courts surrounded with buildings; the first, which is a square of 420 feet, leads to a second, called the *Cour Royale*, forming a square of 270 feet. The buildings of the second court are fronted by a gallery, formed of Doric columns. The principal mass displays a row of Ionic columns above those of the Doric order; and in the centre is a projecting body ornamented with Corinthian columns, which rise to the top of the second storey, and are crowned by a pediment and an attic. In this court was a statue of Louis XV., by Lemoine, which was broken to pieces at the Revolution. The front towards the Champ de Mars presents two rows of 21 windows each. The central projection is decorated with 10 Corinthian columns, which embrace the two storeys, and support a pediment ornamented with bas-reliefs, behind which rises a quadrangular dome. In front of the dome is a clock by Lepaute, ornamented with figures of Time and Astronomy. At the height of the first storey is a balcony, where the royal family take their seats, when present at grand reviews, etc. In the centre is a vestibule adorned with four ranges of columns of the Tuscan order, and four niches. On the first floor, is the *Salle du Conseil*, adorned with military emblems and pictures. The chapel is magnificent, and resembles that at Versailles, although less sumptuous. The roof is supported by 20 fluted columns of the Corinthian order. The valuable paintings which it possessed were destroyed at the Revolution. The Duke de Choiseul ordered an observatory to be established in this edifice in 1768, and the celebrated astronomer Lalande was charged to carry the project into execution. It was abolished shortly afterwards, but it was re-established in 1788, by order of the minister Ségur, and still exists, under the superintendence of an astronomer, but is upon so small a scale, and so deficient in instruments, that it is not worth

visiting. The military school was suppressed in April, 1788, by a decree of the council, and the pupils were distributed in regiments and colleges. (1) In the same year this edifice was one of the four structures destined to replace the hospital of the Hôtel Dieu. During the Revolution, the École Militaire was transformed into barracks for cavalry. Napoleon afterwards made it his head-quarters. It now forms barracks for about 3,300 men, infantry, cavalry, and artillery. In one of the courts is an artesian well, the boring for which has already reached 625 feet in depth without the principal source of water having been found. For permission to view the interior, application must be made to the governor.

**CHAMP DE MARS.**—Between the École Militaire and the Seine is the Champ de Mars, an immense field belonging to that establishment. It forms a regular parallelogram of 2,700 feet by 1,320. It is flanked by ditches faced with stone, has four rows of trees on each side, and is entered by five gates. The sloping embankments, extending its whole length, were formed by the population of Paris of both sexes and all ranks, in 1790, for the celebrated *Fête de la Fédération*, which took place on the 14th of July, when an altar, called *l'autel de la patrie*, was erected in the centre, and Louis XVI. seated in a superb amphitheatre in front of the École Militaire, made oath to maintain the new constitution. More than 60,000 persons were constantly at work till the embankments were completed. Napoleon held here the famous *Champ de Mai*, before the campaign that was terminated by the battle of Waterloo: and here too, in 1830, King Louis Philippe distributed their colours to the National Guards. The Champ de Mars is now principally used for military reviews and manœuvres; but the horse races for the town of Paris take place here in May and September.

**PONT DE JÉNA.**—This bridge, begun in 1806, after the designs of M. Dillon, and under the direction of M. Lamandé, was completed in 1813. It is situated opposite the École Militaire, and forms a communication between the Quai de Billy and the Champ de Mars. It consists of five semicircular arches, and the length between the abutments is 460 feet. A

(1) The military schools of France are two in number, namely, *l'École spéciale de St. Cyr*, and *l'École préparatoire de La Flèche*.

cornice, imitated from the temple of Mars the Avenger, at Rome, and garlands of laurel and oak within which is the letters L placed back to back, are the only ornaments with which it is decorated. At the extremities of the parapets are four pedestals, destined to bear statues. The beautiful simplicity and finished execution of this bridge give it a distinguished place among modern structures. It is the first in Paris formed on a horizontal line, and of which the pavement is level with the approach. It has more than once changed its name. That of *Jéna* was at first given to this bridge in memory of the famous battle gained over the Prussians, on the 14th of October, 1806. When the Prussians came to Paris in 1814, they would have blown up the Pont de Jéna, and some attempts were made without success. A negotiation was entered into, when it was agreed that the bridge should be preserved, but that its name should be changed. By a royal ordonnance of July, 1814, it was named *Pont des Inva-lides*. Since 1830, however, it has once more resumed its original name.

West of the Champs de Mars is an establishment called the *Gymnase Normal Militaire et Civil*, Place Dupleix; more especially intended for the instruction of the military. A little to the north of the Barrière de Grenelle, on the outer boulevard, an absorbing well has been formed on the same principle as an artesian one, which consumes the products of a sewer rapidly and surely. It is 200 feet deep. South-east of the École Militaire, is the

**ABATTOIR DE GRENELLE.**—Like the other edifices, this *abattoir* consists of several courts and piles of building. It is situated near the Place de Breteuil, and was begun in 1811, after the designs of M. Gisors. The experiment of boring for an artesian well has been tried in this *abattoir*, and has proceeded through the geological formations beneath those of the Paris basin, as well as through the chalk into the green sand, without finding the principal supply of water sought for. 1050 feet have thus been attained without success. Some interesting experiments have, however, been made here with the thermometer let down to that depth, which rose to the height of 40 deg. 8 min. 24 sec. Fahrenheit, while at the top of the well it stood at 21 deg. 36 min. Fahrenheit: thus corroborating other instances lately discovered of an increase of temperature proportioned to the descent towards the centre of the earth.

The visitor may, though he is not recommended to do so, step outside the Barrière de Sèvres to examine the

CEMETERY DE VAUGIRARD, situated at the entrance of the village of Vaugirard; and the gate by which it is entered, at No. 7, on the left, is marked by a cross. It is the second cemetery that was opened, and consists of a small plain surrounded by walls. It contains few if any tombs worthy of notice; among them, on a plain mural monument, is an inscription to the memory of *Clairon*; and near that celebrated actress lies the well-known writer *La Harpe*. The ground being entirely occupied by tombs, this cemetery is no longer used except for persons dying at the hospitals, those deposited in the Morgue, and those executed for capital offences. The cemetery generally is allowed to go to ruin.

On returning from this, the stranger will come to the

HÔPITAL DE MADAME NECKER, 151, rue de Sèvres.—This house was formerly a convent of Benedictine nuns, who quitted it about the year 1775, and joined the general convent of their order. It remained unoccupied till 1779, when, at the suggestion of the wife of the celebrated minister Necker, Louis XVI. assigned funds to convert it into an hospital, of which Madame Necker passed for the foundress. The cases admitted here are the same as those treated at the Hôtel Dieu. The number of beds is 140, and the utmost cleanliness and order prevail. The chapel possesses two fine statues of Aaron and Melchizedek, in marble, which were bought for 1,200 fr. of an individual who discovered them in the ground when digging for the foundations of a house. In the room of the *Sœurs de la Charité* are portraits of Madame Necker and Madame de Staël. Permission is readily given to visit this establishment.

Next door to this hospital is the

HÔPITAL DES ENFANS MALADES.—Upon this spot there existed a charity-school, called *Maison de l'Enfant Jésus*, which was purchased, in 1732, by Languet de Gergy, rector of St. Sulpice, and opened for the reception of poor girls and sick women of his parish. It was afterwards converted into a school for the daughters of poor noblemen. In 1802, this house was formed into an hospital for sick children. The salubrity of the air, and the extensive walks, contribute greatly to the speedy convalescence of the young patients. It contains 560 beds. The children are admitted from 2 to 15 years

of age. Gratuitous advice is also given to sick children in the neighbourhood. The *Dames de St. Thomas de Villeneuve* attend upon the patients. Strangers are allowed to visit this hospital.

At the corner of the Boulevard, in the same street, No. 104, is a convent of the Dames de St. Thomas de Villeneuve: and at No. 95, is a religious society of the Lazarists, with a small chapel fronting the street. Opposite to this is the

**FONTAINE ÉGYPTIENNE.**—This beautiful fountain was constructed in 1806. It presents the gate of an Egyptian temple, in the opening of which is a statue holding in each hand a vase, from whence water falls into a semicircular basin, and issues thence by the head of a sphynx, in bronze. In the entablature is an Egyptian eagle.

The visitor may now enter the

**HOSPICE DES INCURABLES FEMMES, 54, rue de Sèvres.**—This house, originally called *Hôpital des Incurables*, was founded in 1634, by Cardinal de la Rochefoucault, as appears by an inscription over the door of the church. The buildings present nothing interesting in their external appearance, but are commodiously distributed. The chapel is spacious and neat; it contains three altars, handsomely decorated; many pictures, one of which bears the date of 1404; and an elegant marble monument in honour of the founder. In this institution there are 494 or 500 beds for women, 55 for children, and 57 for persons employed: but more can be accommodated if necessary. Visitors, and especially foreigners, will meet with the most polite attention at the bureau of the Director, and may be admitted daily.

A little farther to the east will be found the

**HOSPICE DES MÉNAGES, 28, rue de la Chaise,** which was once a lazaretto for children afflicted with scorbutic and other cutaneous diseases. In 1554, the old building having been pulled down, the municipality of Paris bought the ground and materials, and erected an hospital for beggars, old men, idiots, etc., called *Hôpital des Petites Maisons*, because the courts were surrounded by small houses. By an ordonnance of October, 1801, this institution was appropriated exclusively to the aged and infirm, and received the name of *Hospice des Ménages*, a name indicative of its object. It is now appropriated to aged persons of both sexes, married or widowed, who have resided in Paris; and contains 160 large chambers

for married couples, 100 small chambers for widows and widowers, and 250 beds in the dormitories. Eighty of the best chambers are reserved for couples 60 and 70 years of age, who can give 3,200 fr. for admission; the remaining 80 are for couples entirely destitute of resources, one of whom must be 70 and the other at least 60 years of age. The 100 small chambers are destined for those widows and widowers who are 60 years old at least, have been married 20 years, and can pay 1,600 fr. on admission. Of the 250 beds in the dormitories, 150 are appropriated to such men as have become widowers in the hospital; of the remaining 100 beds, 50 are for widows and widowers; and the others for persons 60 years of age, who have been married at least 20 years, and can pay 1,000 fr. on their admission. Each inmate is required to bring a bedstead, a paillasse, two mattresses, a bolster, two blankets, two pair of sheets, two chairs, and a chest of drawers. Each receives a pound and a quarter of bread per day; the sum of 3 fr. every ten days; a pound of meat, every week; and a double *stère* of wood, and two *voies* of charcoal a-year. The buildings are plain, but neat and clean, and the garden attached to the institution is extensive. The *Sœurs de Charité* attend this establishment. Strangers may visit this highly-useful and interesting hospital every day.

At the junction of the streets opposite to this hospital is an edifice serving as a fountain, but of no interest; and immediately to the east is the *ABBAYE AUX BOIS*, first chapel of ease to St. Thomas d'Aquin, 16, rue de Sèvres. Contiguous to this church was a convent, which was bought in 1719, by a community of nuns called *Religieuses de Notre Dame aux Bois*. The church was built at that period, but presents nothing remarkable in point of architecture. The only pictures of note that it contains are a Virgin, and Dead Christ, by Lebrun; a St. John the Baptist, by Vincent; and a portrait of Mad. de la Vallière.

Opposite to this is the *Maison du Noviciat des Religieuses Hospitalières de St. Thomas de Villeneuve*, 27, rue de Sèvres.

The visitor will now proceed by the rue du Bac, in which, at No. 132, is the *Hôtel Châtillon*, built by a pupil of Mansard, and now occupied by the *Congrégation des Sœurs de St. Vincent de Paule*, better known as the *Sœurs de Charité*. North of this stands

ST. FRANÇOIS XAVIER, or, ÉGLISE DES MISSIONS ÉTRAN-

**Églises**, second chapel of ease to St. Thomas d'Aquin, 120, rue du Bac.—A missionary seminary was founded at this spot in the 17th century, by Bernard de Ste. Thérèse, Bishop of Babylon, who gave the whole of his property to the institution. The church was begun in 1683, after the designs of Dubuisson. It consists of two parts, one being on the ground-floor, and the other immediately above. The lower church is perfectly plain, and service is performed in it only on Sundays. The upper one, of the Ionic order, is slightly cruciform, the western and longer arm of the cross serving for the choir, and communicating with the seminary behind. Over the altar is the Adoration of the Magi; and on the south side of the choir is a good painting by Bon Boullogne, of Christ driving the money-changers from the Temple; while, on the north is a small copy of one of the cartoons of Raphael. In the north transept, used as a chapel of the Virgin, is a Holy Family, of the French school of Lebrun, or perhaps later, which is by no means a bad picture; and in the southern transept, or chapel of St. François Xavier, is the apotheosis of the saint. Over the eastern door is the organ, and a small gallery. The seminary is intended for the instruction of young men in the sciences and languages necessary for missionaries in the east; its superior for the time being is also rector of the church; and the institution can boast of having numbered among its members the virtuous Abbé Edgeworth, who attended Louis XVI. in his last moments, on the scaffold.

After leaving this church the stranger, if fond of examining into the domestic architecture of the times of Louis XIV. and XV., may amply gratify his curiosity by wandering into some of the streets that cross the rue du Bac; and in any one of them he is sure of finding something that is interesting.

In the rue de Babylone is a barrack for infantry, famous for the attack and defence of it in the Revolution of 1830; and in the rue Vanneau is a newly-erected house well worthy of examination, being a faithful example of the style of Francis I. In the rue de Varennes, No. 23, is the hôtel of the late Duchess de Bourbon, now the residence of Mad. Adélaïde d'Orléans. It was constructed by Brongniart, and stands in a fine garden. No. 35, in the same street, is the Hôtel d'Orsay, formerly belonging to the eccentric and wealthy M. Séguin. Near this is the

**ÉCOLE ROYALE DES PONTS ET CHAUSSEES**, 10, rue Hil-



lerin Bertin.—The origin of this school dates as far back as 1747, but it assumed no importance till 1784. The object of this establishment is to afford instruction in the art of projecting and constructing works relative to roads, canals, bridges, ports, and public buildings dependent on them. The school possesses a rich collection of plans, maps, and models, relative to these operations. The pupils are all taken from the Polytechnic School. The government of the establishment is vested in the Minister of the Interior, and the Director-general des Ponts et Chaussées et des Mines. It is impossible to visit this institution without a special order from the *Directeur*.

In the rue de Grenelle, at the corner of the rue Belle-Chasse, is the ancient convent of Panthémont, now used as a barrack for cavalry. The chapel, which fronts the street, is surmounted by a well-proportioned dome, and is a good architectural object. The whole of this street contains the élite of the ancient nobility of Paris; the western part has, at No. 116, the hotel of the Minister of Public Instruction; at No. 122, are the offices of the Minister of Commerce; and at Nos. 101 and 103, the residence and offices of the Minister of the Interior. Between the rue de Varennes and the rue de Grenelle, in the rue du Bac, at No. 84, is the HÔTEL DE GALIFET, built in 1785, after the designs of Legrand, for the Marquis de Galifet, and now belonging to his heirs. It was occupied by the Minister for Foreign Affairs. Its situation is fine, the apartments are spacious and elegant, and the exterior architecture is rich. The Hôtel de Galifet was occupied by the Duke of Northumberland during his residence at Paris, as the representative of his sovereign, at the coronation of Charles X.

There is also another street in this neighbourhood, the rue St. Dominique, celebrated for its noble residences; among them, the following are worthy of observation; the *Hôtel de Luynes*, No. 33; the *Hôtel of the late Duchess Dowager of Orléans*, No. 58, formerly inhabited by the Arch-chancellor of the Empire, Cambacères; the *Hôtel de Grammont*, No. 103, and the *Hôtel de Valentinois*, No. 105. At No. 82, is the residence and office of the Minister of War. This is a very large establishment, and contains a very fine and valuable library, which is celebrated for the following literary and historical treasures; the complete correspondence of the Ministers of War, from the reign of Louis XIII. to 1814; the autograph letters of Louis

XIV. to Philip V. his son, King of Spain; the military memoirs relative to the wars of the Spanish succession, part of which have been already published; the correspondence of Napoleon and General Berthier; a vast collection of the most valuable geographical documents, including the drawings, etc., from which the large official maps of France, corresponding to the ordnance survey maps of England, are now publishing; a very extensive series of drawings of the battles of Napoleon, made from strict admeasurement, afterwards executed on the spots, by order of the Emperor; together with a very great number of various interesting and important documents, the most valuable of which are successively publishing under the title of *Mémorial du Dépôt de la Guerre*. To visit this library application must be made to *M. le Directeur du Dépôt de la Guerre*, 82, rue St. Dominique.

From hence the visitor may return to the head of the rue du Bac, and resume his examination of the 10th arrondissement on another occasion, or he may at once pass out of the rue du Bac, by the rue St. Vincent de Paule, to

ST. THOMAS D'AQUIN, parish church of the tenth arrondissement, Place St. Thomas d'Aquin.—This church formerly belonged to a convent of jacobins, founded by Cardinal Richelieu. It was begun in 1683, after the designs of Peter Bullet. The front, rebuilt in 1787, by brother Claude, one of the monks, is decorated with two ranges of columns of the Doric and Ionic orders, surmounted by a pediment, in which is a bas-relief representing Religion, and is terminated by a cross. This church is 132 feet in length, and 72 feet in height. The interior is ornamented with Corinthian pilasters, the capitals of which are carved with unusual spirit and elegance. The spandrils of the arches are filled with wreaths of flowers and fruit, and above a bold cornice runs a narrow gallery all round the church, over which windows rise to the roof. The church is slightly cruciform, the depth of the transepts being equal to the width of the aisles. The high-altar of white marble is placed at the entrance of the choir, which, separated from the rest of the edifice, is a privileged chapel, dedicated to St. Louis. In the south aisle is a good Crucifixion, by Guillemot, painted in 1639, and of considerable merit. In the north aisle is the Prodigal Son, by Roehn, and the Conversion of St. Paul, by La Hyre, the latter a remarkable picture. Over the sacristy door, in the south transept, is a picture of St.

Louis, looking more like one of Louis XIII.; and in the north is one of St. Catherine. The church is celebrated for its preachers; and still more for the nobility of its congregations.

Adjoining to this church is the

**MUSÉE D'ARTILLERIE.**—This museum, established in an ancient convent of the Jacobins, was originally formed of arms from the Garde-meuble de la Couronne, the Château de Chantilly, the Château de Sedan, and other extensive armories. During the last war the museum was greatly augmented by the spoils of the enemy; but in 1814, was much diminished by the removal of arms claimed by the allied powers. During the Hundred Days it was re-established; but, in 1815, according to Dulaure, the Prussians carried off 580 chests of arms. The collection occupies five galleries; one of which contains suits of ancient armour; and the four others, arms, models of arms, machines, and instruments used in the artillery service, etc. The principal gallery, into which the visitor first enters is divided into three parts. The first division presents suits of armour worn by knights between the beginning of the reign of Henry IV. and the end of that of Louis XIV.; in the second, are those of the age of Francis I., between 1500 and 1589; and in the third, those of knights who died before the year 1500. The visitor may observe among other objects, in the first division, a helmet worn by the Connétable Anne de Montmorency, and the cuirass of the great Condé; the fine suit of armour made at Brescia, and presented by the republic of Venice to Louis XIV., in 1688; the sword, helmet, and other remains of the armour of Henry IV.; of Turenne; the father and mother of Turenne; the Connétable Lesdignières; the Count de Soissons; Frederick V., king of Bohemia; the brave Crillon; Marshal de Biron; the Duke de Mayenne, chief of the *ligue*; and many others. In the 2d division, Francis I. appears in full armour on horseback; on the pedestal are bas-reliefs representing the battle of Marignan. The suits here are of Louis XII; Charles IX.; the Duke de Guise; Louis, Prince de Condé, uncle of Henry IV; the Connétable Anne de Montmorency, so celebrated in the religious wars of France; the Connétable de Bourbon; the Chevalier Bayard; and a richly-ornamented helmet, believed to have been presented to St. Louis by the sultan of Egypt, about the middle of the 13th century. In the 3d division is the armour of Godefroy de Bouillon, king of Jerusalem; Charles VII; Louis

**XI.**; Charles VIII.; Joan of Arc, the Maid of Orleans; Jean-sans-peur; Charles-le-Téméraire, Duke of Burgundy; and many others. At the extremity of the gallery are two trophies of arms, composed of pieces of rich and costly execution; and on brackets near them two ancient helmets, one of which is attributed to Attila, who died in 453; the other, on which are some verses of the Koran in Arabic characters, is believed to have belonged to Abderame, killed by Charles Martel, in 730. In the other galleries, which are numbered 1, 2, 3, and 4, are racks opposite the windows, in which are arranged small arms, ancient and modern. The most curious and costly articles are in glass cases. Along the sides, next the windows, are rows of tables, presenting models of cannon, gun-carriages, military equipages, machines, instruments, etc. Upon the floor under the racks are models of large dimensions. On the piers between the windows are placed an assortment of various instruments. Among an infinity of curious and interesting objects, the visitor will not fail to notice the sword worn by Francis I., at the battle of Pavia, of the Connétable Duguesclin, and Henry IV.; and the poniard with which Ravallac assassinated that monarch in 1610. A very excellent catalogue is published, and is to be had at the door, price 1 fr. A building lately constructed for the reception of the naval charts, etc., belonging to government, is also attached to this museum; but it is not open to the public. Strangers are admitted on Thursdays and Saturdays from 1 to 3, on producing their passports.

In the rue de Grenelle, No. 57, which lies to the east of the rue du Bac, is the

**FONTAINE DE GRENELLE**, one of the finest in Paris.—Bouchardon, who furnished the designs, executed the figures, bas-reliefs, and some of the ornaments. It was begun in 1739, and finished in 1745. The building is of a semicircular form, 90 feet in length by 36 in elevation. In the centre is a portico, consisting of four Doric columns supporting a pediment. In front of it is a group in white marble, representing the city of Paris sitting upon the prow of a ship, and regarding with complacency the Seine and the Marne at her feet. In the lateral niches are allegorical statues. Between the columns is a marble tablet, with the following inscription, by Cardinal Fleury:—

Dum Ludovicus XV.,  
 Populi amor et Parens optimus,  
 Publicæ tranquillitatis assertor,  
 Gallici Imperii finibus,  
 Innocuè propagatis;  
 Pace Germanos, Russosque  
 Inter et Ottomanos  
 Feliciter conciliatâ,  
 Gloriosè simul et pacificè  
 Regnabat,  
 Fontem hunc civium utilitati,  
 Urbisque ornameto  
 Consecrarunt  
 Præfectus et Ædiles,  
 Anno Domini  
 M.DCC.XXX.IX.

From hence the rue de Grenelle leads into the rue des Saints Pères ; and at the corner of this and the rue Jacob is the

HÔPITAL DE LA CHARITÉ, 45, rue Jacob.—This hospital was founded in 1613, by Mary de Medicis, for a religious community called *Frères de la Charité*, who were all surgeons or apothecaries, and not only afforded corporeal relief to the sick, but assisted them in their spiritual duties. A new ward and portico were erected in 1784 ; the latter is in the rue des Saints Pères, and formerly served as an entrance to the hospital, but is now closed. The courts are spacious and airy, and there are several gardens in which the patients are allowed to walk. In the church of this hospital a clinical medical school has been established. It contains 500 beds, including those belonging to the clinical school. The same diseases are treated here as at the Hôtel Dieu and the Hôpital de la Pitié. The *Sœurs de St. Vincent de Paule* attend upon the patients. Strangers are admitted daily with the greatest liberality, upon application at the porter's lodge.

The next street, to the east of the rue St. Benoist, in the rue Jacob, leads to

ST. GERMAIN DES PRÉS.—This is the abbey-church of one of the most extensive and most ancient conventual establishments of Paris. Childebert, son of Clovis, on the instigation of St. Germain, Bishop of Paris, founded a monastery about the year 550, though the *Pragmaticum*, which is still preserved among the archives du royaume, dates from 561. He

dedicated the church to the Holy Cross, St. Stephen, and St. Vincent; the relicts of the latter of which saints he had brought with him from Spain, and which he gave to the monastery, together with the treasure which he had taken from Amalaric, at Toledo, and a piece of the true cross. This foundation was endowed with many estates, and among others with the fief of Issy, which extended over the whole of the southern bank of the Seine, from the Petit Pont in Paris, to the village of Sévres. Throughout all this domain the society possessed full power of jurisdiction, which they retained till 1674; and the prison of the Abbaye still remains as a monument of their authority. The church, which was dedicated in 557, was celebrated for its decorations, and was called "The golden basilic." The buildings, gardens, etc, which occupied the site either of a Roman temple, or of some building dependent upon the Roman imperial palace, were without the walls of Paris; but in 861, the Normans, in their incursions along the course of the Seine, attacked, and nearly destroyed, the whole of the establishment. The church itself was burnt; and it is believed that no part of that edifice remains, except some of the lower work of the western tower. The tomb of Childebert was no doubt injured at this period; but it was carefully restored by the monks after the retiring of the invaders. It would appear, indeed, according to some accounts, that the abbey suffered three attacks of the Normans in 846, 853, and 886; but it is certain that the edifice was soon afterwards repaired; and that the Abbot Morardus, 26th in the list, began rebuilding the church in 990. The work was carried on by his successors at various intervals, till 1163, when Hugues III., abbot of the monastery, having completed the restoration of it, had it consecrated by Pope Alexander III. No material alteration of this building took place till 1644 and 1653-6, when the society had the wood-work of the choir altered; and in place of the wooden ceiling of the nave, formed the stone vaulting that is now to be seen there. The great altar was at this time moved to the entrance of the choir, and the tomb of Childebert was also placed in the middle of the church. This edifice, however, was not the only place of worship in the monastery: the chapel of Notre Dame was built about the middle of the 13th century, by Pierre de Montereau, under the abbacy of Hugues d'Issy, and was finished in the time of Thomas de Mauléon, his successor.

This, if we may judge by the fragments that remain, was one of the most exquisite pieces of architecture of the middle ages. About the same time also Abbot Simon, in 1239, began the sumptuous refectory, which was finished in 1244. This building probably resembled that of St. Martin des Champs, and was not unlike a church. In 1227 also the cloisters were erected on the northern side of the church, by Abbot Oddo; so that the monastery altogether, at the time of the Revolution, and before the buildings were destroyed, must have been a rich repository of the architecture of the 13th and preceding centuries. In 1369, the whole abbey was fortified against the English by Charles V.; and, in the time of Henry IV., more than two centuries later, still remained without the walls of the town, fortified by itself, and surrounded with walls and turrets, like its rival St. Martin des Champs. At this latter period a moat went round the walls of the abbey; and to the west of it, where part of the Faubourg St. Germain now stands, was an open space called the *Pré aux Clercs*, from its being a favourite place of exercise for the students or *clerics* of the University. Up to 1503, the abbots had been generally elected by the society, but after that period, they were nominated by the crown; and, among other distinguished men who attained this honour, was Casimir, King of Poland, who died in 1672. One of the most remarkable events connected with the history of this celebrated abbey, was the joining to its society, in 1644, the illustrious congregation of St. Maur; a circumstance that produced those learned benedictines, whose historical and critical labours have formed an epoch in modern literature. Mabillon, Montfaucon, Achery, Ruinart, etc., were all of this abbey. The abbot's palace was built by the Cardinal de Bourbon, in 1586, and still exists, a large brick building, east of the church; but, at the time of the Revolution, this abbey being suppressed, the buildings were seized for public purposes, and a saltpetre-manufactory was established in them. An explosion took place in 1794, when the refectory and library were destroyed, and the church much damaged; two of its towers being thrown down. The building remained in very bad repair till the reign of Charles X., when the restoration of it was commenced by M. Godde, and continued till 1836, in which year it was completely terminated. The site of the chapel of Notre Dame is now occupied by a street, where part of the side-walls remain; houses stand on the cloisters and

where the refectory once existed ; but hardly any traces now remain of the conventual buildings except the abbot's mansion and the church. As it now stands, the church is one of the most interesting monuments of Paris, being perhaps the earliest church of which the dates are clearly ascertained. It is cruciform, with a nearly circular east end, and quadripartite vaulting throughout ; the nave is simple, having plain side aisles without chapels ; but the choir is surrounded by them. There is no triforium in the nave, and the arches are of the horse-shoe shape : all this part is of the time of the Abbot Morardus, in 990. The two eastern towers that stood one on each side of the choir, in the angles formed by the transepts, were also of his time ; their upper parts no longer exist, but the western tower is in full preservation. That part of the choir which stands between the eastern towers is supposed to be intermediate in date to the nave and the choir ; the latter of which is of the work of Abbot Hugues III., in 1163. All the capitals of the pillars forming the piers will be particularly remarked for the grotesque or sacred devices of which they are composed ; many of those in the nave are restorations of the old ones, which, from their ruinous state, were obliged to be removed ; they were, however, copied with the most scrupulous fidelity, and the whole forms a valuable and curious series of early sculpture. The square-headed triforium of the choir is also worthy of notice, as well as the western porch, which, though of the same date as the choir, is ruder in its execution. The modern decorations of this church are as follow :—The high altar, placed at the entrance of the choir, has been lately restored ; it is of white marble, and stands on a raised platform of all the most beautiful marbles of France, producing a most gorgeous effect. In the north aisle of the nave are two pictures of very great merit, by Cazes, of the date 1784, one the Martyrdom of St. Vincent ; the other St. Paul haranguing Herod and Berenice. Between them, the Death of Sapphira, by Leclerc, 1718, and the Baptism of the Eunuch, by Bertin, 1718, are also good pictures. In the south aisle there is a very fine Presentation of Christ in the Temple, the colouring and design of which bear some traces of a disciple of Rubens. A small chapel adjoining the south transept has a very curious ceiling, boldly painted ; and the transept itself, which is the chapel of Ste. Marguerite, contains a handsome tomb to one of the Castellane family. The



chapel of the choir next to the sacristy has a tomb of James Duke of Douglas, who died 1645. The next chapel, besides a picture of St. Francis de Sales, possesses, it is said, the remains of Descartes, Mabillon, and Montfaucon. The Lady chapel is of very recent construction, and has two very ably-painted grisailles. The north aisle of the choir has a chapel opposite to that of St. Francis de Sales, in which a monument has lately been erected to Boileau, whose remains are said to lie here (1); and in that next adjoining is a tomb of another of the Douglas family, Earl of Douglas and Angus, who died in 1611. The north transept contains the tomb of Casimir, King of Poland, who abdicated his crown in 1668, and died abbot of the monastery in 1672; the king is on his knees offering up his crown to heaven, and in front of the tomb is a very valuable bas-relief of one of his battles. In this transept there is a modern painting, the Martyrdom of St. Lawrence, by Cuny, which is of great excellence. On the north side of the high altar is a picture by Steuben, of St. Germain giving away his goods to the poor; and on the south side, the Raising of Lazarus, by Verdier. The tomb of Childebert, that formerly stood in the middle of the church, is now at St. Denis: for a description of this, and of the interesting discoveries made in the opening of other tombs of this church, as well as for the general history of the abbey, the reader is referred to the *History of Paris*. (2) The dimensions of the church are 200 feet in length, 65 in breadth, and 60 feet in height.

After leaving this most interesting church, and passing into the rue St. Marguerite, the visitor will perceive, nearly at the corner of this street and the rue de l'Échaudée, the gloomy prison of the *Abbaye*, with a small turret engaged in the wall at each corner (*see Prisons*). Following the rue de l'Échaudée, he will come into the rue de Seine, and go by the small Passage du Pont Neuf, one of the first established in Paris, into the rue Guénégaud, which leads on to the Quai Conti. The sentimental stranger will immediately recollect from these names that he is on a spot celebrated by the genius of Sterne: and, though he may no longer meet with similar adventures

(1) The best authorities place Boileau's remains in the Sainte Chapelle. (See 9th arrondissement.)

(2) *HISTORY OF PARIS*, 3 vols. 8vo., 24fr. Galignani and Co. There is also a *History of the Abbey* by Dom Bouillard, who, as was stated above, was one of the learned Benedictines of the society.

on the Pont Neuf, he may still find a bookseller's shop on the Quai Conti, where many a *femme de chambre* still enters or passes by, though not always accompanied by a sentimentalist like Sterne, nor followed by a valet like Laffeur.

On this quay is the

**HÔTEL DES MONNAIES.**—A mint is known to have existed in Paris under the second race of kings, and to have been placed somewhere in the Royal Palace of the Ile de la Cité. It was afterwards established in the rue de la Monnaie. This building falling into ruins, the government determined to pull it down, and erect a new mint. The site of the Hôtel de Conti having been judged eligible for that purpose, its demolition was begun in 1768. Plans were furnished by Antoine, and the first stone of the present structure was laid on 30th April, 1771, by the Abbé Terray, comptroller-general of the finances. The principal front is 360 feet in length, and 78 in elevation. It is three storeys high, each storey having 27 openings for windows and doors. In the centre is a projecting mass with five arcades on the ground floor, forming a basement for six columns of the Ionic order. These columns support an entablature and an attic, ornamented with festoons and six statues. The front towards the rue Guénégaud is 348 feet in length. Two pavillons rise at its extremities, and a third in the centre; the intermediate buildings have only two storeys. The plan of the edifice consists of eight courts, of which that communicating with the rue Guénégaud is the most spacious. It is surrounded by a covered gallery, in front of which are busts of Henry II., Louis XIII., Louis XIV., and Louis XV., by whom important improvements were introduced into the establishment. The peristyle in front, formed of four Doric columns, leads to the *Salle des Balanciers*. The architect had the precaution to detach this part of the edifice, in order that the other buildings might not feel the effects of the concussion occasioned by the stamping-machines. The visitor is conducted to the *foundry*, where the metal is melted and cast in bars; to the *Salle des Laminaires*, where the bars are flattened and punched; the *Salle de Recuit*, where the bars after having been flattened are subjected to the action of fire, so that they will sooner break than bend; the *Salle à blanchir*, where the pieces of metal when cut are brought to their natural colour; the *Salle des Ajusteurs*, where the pieces are weighed and reduced to their standard weight; the *Salle d'Im-*

pression, where the exergue is impressed on the edge of the coin; and the *Salle des Balanciers*, where the coin is struck. The central arcade of the principal front leads into a vestibule, adorned with 24 fluted Doric columns. On the right is a staircase decorated with sixteen columns of the same order, at the top of which is a magnificent saloon, adorned with 20 Corinthian columns in stucco, supporting a gallery that surrounds the apartment. In this room is contained an immense collection of all the coins of France, and of all other countries, that can be collected, classed chronologically, besides the medals struck upon various public occasions. The monetary collection of France begins with 2 coins of Childebit I., of the date 511-568, and is nearly complete to the present day. Among them the gold pieces of 10 Louis, in the time of Louis XIII., are of remarkable size and beauty. The series of Louis XIV. are magnificent coins, and are interesting, as showing the monarch's portrait from his infancy up to manhood. The collection of English coins is good; but the earliest it contains is a half gold noble of Edward III., date 1431-72. The earliest Spanish coin kept here is of the date 638. Here too will be remarked the Mexican money, square lumps of metal stamped after being merely weighed: some curiously rude money stamped by Napoleon during the siege of Cattaro; the lozenge shaped rix-daler of Cologne, date 1583; money of King Otho of Greece, 5 drachm pieces; money of Don Miguel; Turkish money, date 1730-54, of very great intrinsic value, containing 996 parts of pure gold out of 1,000; the money of the Liberator Bolivar; and that of the United States of North America. Among the medals will be observed one of Charlemagne, an invaluable relic of most excellent execution, worthy of the best times of Rome; Charles VIII., date 1461, the earliest medal of which the original die is possessed by this museum; Boccaccio; Louis XII.; Henry VIII.; Francis I.; Ignatius Loyola; Francis II. and Mary Stuart, Queen of Scots; Cardinal Richelieu, a superb medal by Varin, for the striking of which that artist had his life granted him; the Convent of the Val de Grâce; and the States of Languedoc. To these should be added the complete series of Louis XIV., XV., XVI., the Republic, and the Empire, the whole of which forms a national collection that is unrivalled. In this room too there is a collection of all the metals used in coining, in

their mineral state; and in an adjoining one are models of all the instruments used in coining and proving money, both ancient and modern. The gallery, with some adjacent rooms, contains all the dies of the coins and medals struck in France since the reign of Charles VIII., forming an equally curious collection with that in the lower part of the saloon. Here too are preserved all the dies of private medals, tokens, etc., which have been executed here for individuals, public societies, commercial companies, etc. There is a very copious and learned catalogue published of the whole, with detailed descriptions of the medals; and, from its low price of 3 francs, the visitor will do well to possess such a valuable octavo volume. All the medals, of which the dies are possessed, are sold for the benefit of the establishment; and of those coins, of which only one specimen exists, or of which the dies are lost, casts exactly resembling the originals are exhibited in the cases of the museum, the originals being carefully preserved and never shown to the public. In the *Hôtel des Monnaies* are performed all the operations of coining, besides the verification and stamping of the gold and silver articles made in Paris. It is also the seat of the general administration of the coins of the realm. (1) This splendid museum is open to the public on Tuesdays and Fridays, and to foreigners with passports on Mondays and Thursdays, from 12 to 4.

To the west stands

The *PALAIS DE L'INSTITUT*.—The meetings of the Institute were held at the Louvre till 1806, when the government granted to them the College Mazarin, now called the Palace of the Institut, on the Quai Conti. This edifice was founded in execution of the will of Cardinal Mazarin, for the sons of 60 gentlemen or principal burgesses of Roussillon, Pignerol, Alsace, and Flanders, which had been recently conquered or annexed to the crown. These nations alone being admissible into the college, it took the name of *Quatre Nations*. The

(1) In France, besides the *Hôtel des Monnaies* at Paris, there are mints in 12 other cities of France: viz. Bayonne, Bordeaux, la Rochelle, Lille, Limoges, Lyons, Marseilles, Nantes, Perpignan, Rouen, Strashourg, and Toulouse. Each mint has its separate officers, but all are subject to the authority of the *Administration des Monnaies*.

cardinal bequeathed to the college his library, the sum of 2,000,000 livres for the expense of its construction, and an annuity of 45,000 livres. This edifice was commenced in 1661, after the designs of Leveau. The front forms the segment of a circle, terminated at the extremities by pavilions, standing on open arcades. In the centre is the portico of the church (now the hall where the public meetings are held), composed of four columns and two pilasters of the Corinthian order, surmounted by a pediment. Above the portico rises a dome surmounted by a small cupola, and along the rooms of the pavilions, which are ornamented with Corinthian pilasters, are placed vases upon the entablature. In front of the portico are lions in cast iron, from the mouth of which water issues. The whole front bears strong marks of the Revolution of 1830. Within, there is an octagonal court; and, beyond this, an oblong one with the buildings of the college, forming the western side. These are now tenanted by various officers and persons connected with the Institute. In the first court a staircase, on the western side, leads to the public rooms of the Institute; and a door, on the same side, opens into the corridor of the hall where the public sittings of the Institute are held. In the vestibules are the statues in marble of several of the great men of France, who have honoured the country by the force of their intellect: d'Alembert, Montaigne, Molé, Montesquieu, Rollin, Montausier, Molière, Corneille, Lafontaine, Poussin, Racine, and Pascal. The Grand Hall is fitted up with benches forming a semicircle, in front of which are the seats and bureaux of the president, secretaries, etc. The recesses formed by the ancient chapels of the church are now used as galleries. The dome is richly ornamented, and the effect of the whole is good. The Hall is also adorned with marble statues of Bossuet, Descartes, Fénelon, and Sully. A door on the eastern side of the court leads to the *Bibliothèque Mazarine* by a handsome staircase. Cardinal Mazarin possessed two libraries, which had been formed by the celebrated Gabriel Naudé, who collected the most scarce and curious books in France and foreign countries. During his life time he gave to his newly-founded college the books which he valued the least, and bequeathed the remainder to it at his death. It consisted of 40,000 volumes, which, in 1652, were sold by a decree of the *Parlement*. To repair this loss, Naudé, aided by Lapoterie, bought up again a great number of the works

which had fallen into the hands of booksellers and private individuals. To these were added the library of Descordes, and that of Naudé, who died in 1655. All these works, added to the books possessed by the college, formed the *Bibliothèque Mazarine*. The manuscripts were removed to the king's library, but others have since been acquired; and the collection, at present, consists of about 100,000 printed volumes, and 4,500 manuscripts. The principal room which it occupies is adorned with many good marble busts, of which some are antiques, and several vases. It possesses a very fine terrestrial globe of copper, executed by the brothers Bergwin, under the direction of Louis XVI., for the dauphin. It is open to the public daily, except Sundays and festivals, from 10 to 4: the vacation is from August 15 to October 1. The *Bibliothèque de l'Institut* is approached by a staircase from the second court. It is peculiarly rich in all scientific works, both national and foreign, and contains complete series of nearly all the transactions and periodical publications of the scientific societies of the world. The number of volumes are about 80,000, and they occupy a long wainscoted room, ornamented with carved work, at the extremity of which is a justly-celebrated statue of Voltaire, in marble, by Pigalle, the expense of which was defrayed by a subscription, in which even sovereigns were eager to join. On each side is a gallery. Into this library no stranger is admitted without an introduction by a member, which it is easy to obtain. The public are admitted to see the buildings, on applying at the door.

Opposite to this is the

**PONT DES ARTS.**—This elegant bridge, for foot-passengers only, takes its name from the Louvre, which, at the time when the bridge was constructed, was called *Palais des Arts*. It rests upon very narrow piers, and is composed of nine cast-iron arches, while the floor, formed of wood, is elevated several feet above the level of the street, and extends in a straight line from one bank of the river to the other. At regular distances are small pillars, supporting lamps. This bridge, the first built of iron in Paris, was erected at the expense of a company, who are to derive a toll of one sous each person, for a certain number of years. The chord of the arches is 56 feet, the length is 516, and the breadth 30. It was built by MM. de Cessac and Dillon, and finished, in 1804, at a cost of 900,000 fr.

The stranger now enters on the finest of the Parisian quays, the Quai Voltaire, and, turning into the rue des Petits Augustins, arrives at the

ÉCOLE ROYALE DES BEAUX ARTS.—This school, divided into two sections, one of painting and sculpture, the other of architecture, distributes annual prizes to its pupils, who are instructed by a large body of professors. Those who gain the grand prize given by the *Académie des Beaux Arts*, on certain conditions, are sent to Rome to study there for three years at the expense of the Government. The students are instructed in all the various branches of their profession, and an exhibition of their works, as well as of those sent by the students from Rome, takes place every year. The buildings of the ancient convent of the *Petits Augustins* were granted to this school in 1816. Here, during the Revolution, M. Alexandre Lenoir had succeeded in forming a very extensive museum of all the monuments of the middle ages, and other objects of art, which could be rescued from the mobs, that all over France attacked and pillaged the churches, monasteries, and châteaux. By dint of great perseverance and unwearied enthusiasm, that gentleman formed what was thus appropriately called the *Musée des Monuments Français*, and the Government granted the buildings of the Petits Augustins for that purpose. In 1816, however, a well-meaning but short-sighted policy, on the part of the existing government, decreed that the monuments of the museum should be replaced in the churches from whence they had been taken, or restored to their original owners. The first part of the decree was carried into effect, as it was intended; and, among other churches, St. Denis received back again the treasures that had been taken from it, and had been so fortunately rescued by a patriotic individual. But the monuments, etc., formerly belonging to private families, in few instances found their right owners: they were again pillaged by whoever liked to lay hands on them, and a very large proportion are for ever lost to the country. In 1820, a new edifice was begun in the garden, but was not carried on with much rapidity till after 1830, when the arts received a new impulse from the public spirit of the monarch and the government; and since that time it has been most successfully finished by M. Duban. This splendid edifice consists of an oblong court paved with the finest marbles, surrounded by buildings of three storeys

in height, of the Tuscan order surmounted by the Ionic, and having the upper storey of the style of the Renaissance. The interior and three of the outer sides are comparatively plain, but the eastern external front is adorned with a fine series of arcades, and richly-sculptured medallions containing the portraits of celebrated masters. A marble court in front of this facade has two regular piles of building on the southern and northern sides, the latter masking part of the ancient convent; and on the eastern side is erected, standing perfectly detached, the beautiful side of one of the courts of the Château de Gaillon, erected by Cardinal d'Amboise; and which, having been preserved by M. Lenoir, has been fortunately suffered to remain here, almost alone of all the other monuments. A third court of entrance is forming to the east of this elegant monument; two galleries extend along its northern and southern sides, at the eastern extremity of the former of which is the chapel of the monastery, which has been completely restored, and at the same time greatly improved. The entrance of this chapel has been formed by a fine portal from the Château d'Anet, built by Henry II. for Diana of Poitiers, which has been transported hither and most judiciously repaired. The interior of the chapel, which is not yet finished, has a beautiful screen in stone and marble; the ceilings are painted and gilt, and a side chapel has been formed of much beauty and taste. The interior of the main building is occupied by spacious galleries for museums, and rooms for the lectures of the professors, for exhibitions, &c. The principal staircase is entirely encrusted with marble, and great sumptuousness of ornament is displayed throughout the whole building. Here is to be placed the gallery of architecture, formerly kept at the palace of the Institute, which contains models of the finest buildings of Egypt, India, Greece, and Italy, besides fragments, or copies of fragments, of ancient classic architecture. The chapel is intended to contain copies of the paintings of Michael Angelo, and casts from Italian models. In the middle of the second court before the principal front is a very curious stone basin, brought from the abbey of St. Denis. It consists of a flat circular dish 12 feet in diameter, said to be of a single piece of stone, the brim being surrounded with the heads of divinities and allegorical personages, each furnished with a spout for the carrying off water. Some letters inscribed on it show it to be a production of the 13th century. This mag-



nificent building, though externally finished, will require a considerable length of time for the completion of its internal arrangements: it will then be one of the most beautiful monuments of the age. For permission to see the interior, application must be made, by letter, to *M. le Directeur des Bâtimens et Travaux Publics, au Ministère de l'Intérieur, No. 122, rue de Grenelle.*

From this palace the stranger must return to the *Quai Voltaire*, where he will find the

**PONT DU CARROUSEL**, a most elegant bridge of three iron arches resting upon stone piers, and the quays on either side. It was built by *M. Palonceau*, in 1834.

On this quay, at No. 5, is the hotel once tenanted by *Baron Denon*, the celebrated Egyptian traveller.

At No. 1, *rue de Beaune*, on this quay, is an hotel in which *Voltaire* resided for some time previous to his death, and where he died. His nephew, *M. de Villette*, kept his apartment closed for some time afterwards; and *Mad. de Montmorency*, the next proprietor of the house, did the same till her death: so that it remained closed for forty-seven years. The story of certain MSS. having been found here and burnt by order of Government, is altogether a fable; though it is equally true that *Voltaire's* cane was sold for 3000 francs. This quay is celebrated for the shops of dealers in prints, books, and articles of vertu: and the stranger may find here an agreeable and generally an instructive lounge.

## ELEVENTH ARRONDISSEMENT.

Near the boundaries of the eleventh arrondissement, to the north-west, lies the

**MARCHÉ ST. GERMAIN**, built on the spot originally devoted to the *Petre St. Germain*. It is the most commodious in Paris; and was commenced in 1811, under the direction of *Blondel*. Its architecture is plain and substantial, and its plan is such as to afford every possible advantage of light and air. The plan of the *Marché St. Germain* is a parallelogram, 276 feet in length by 225 in breadth. Each of the four fronts has five entrances, closed by iron gates. In the galleries, are nearly four hundred stalls, arranged in four rows, with a free and commodious circulation on every side. To the south of the

principal structure, a building appropriated to butchers is in the same style. At the bottom of the vestibule, is a niche with a statue of Plenty, by Milhomme, raised on a socle adorned with a lion's head, from which water falls into a basin. A guard-house, bureaux for the inspectors, and other dependencies have been constructed. In the centre is a fountain which formerly stood in the Place St. Sulpice, consisting of a square mass in the form of an antique tomb, each front of which is surmounted by a pediment. It is ornamented with four bas-reliefs in marble. On two sides are marble shells, forming the upper part of a vase, from whence the water falls into large shells, where it is divided into six small streams, and descends into square basins. A considerable sale of pigeons and other birds takes place here every Sunday morning.

From the Marché St. Germain the visitor will proceed to ST. SULPICE, parish church of the eleventh arrondissement. —This splendid structure was begun in 1655, when the first stone was laid by Anne of Austria, according to the designs of Levau. The works were carried on successively by Gittard and Oppenhard; but they languished till 1718 for want of funds. The rector of the parish, however, Languet de Gergy, exerted himself so much that in 1742 a kind of lottery was established, and sufficient money was gained by it for the completion of the building. Servandoni finished the magnificent portico and front in 1745: but the towers were raised and altered, the southern one by Maclaurin, in 1749, and the northern one by Chalgrin in 1777. The portico is composed of a range of Doric columns 40 feet in height, and is approached by a flight of steps. It supports a gallery and colonnade of the Ionic order, with columns 38 feet in height: above the whole was a pediment, which, being destroyed by lightning in 1779, was replaced by a balustrade. The height of the northern tower is 210 feet: on it is the telegraph that corresponds with Strasburg, while on the southern one is that for Italy. Three bells of 12,500, 8,500, and 1800 pounds' weight were placed in the north tower in 1824. At the foot of the towers are two chapels adorned with nine Corinthian columns; one destined for a baptistery, the other as a sanctuary for the *viaticum*. The portico of the south, distinguished by two rows of columns of the Doric and Ionic orders, is ornamented with statues of St. John and St. Joseph; that of the north presents the Composite and Corinthian orders, and

has statues of St. Peter and St. Paul. The curved buttresses springing from the mass of the side aisles of the edifice to support the centre and roof are to be remarked, though they do not much improve the appearance of the church. The plan of the building is cruciform; its total length 432 feet, its width 174 feet, and its height 99 feet. An aisle surrounds both nave and choir, and chapels are placed in it corresponding to each arcade. The columns and pilasters are all of the Corinthian order, and, with every part of the edifice, are designed and executed with very remarkable boldness and beauty of workmanship. The vaulted roof of the church is elaborately ornamented, particularly in the choir, where the scroll work of the transverse bands is exceedingly elegant. At the entrance of the nave are two shells of the largest *tridachna gigas* known, resting upon curious rock work in marble, executed by Pigalle: they were given to Francis I. by the Republic of Venice. The pulpit will attract the attention of the visitor, being totally supported by two flights of steps, and ornamented with figures of Faith, Hope, and Charity. The organ gallery is supported by magnificent Composite columns. The organ, built by Cliequot, is highly ornamented with carved work, presenting no fewer than seventeen figures playing on musical instruments or supporting cornucopias, and is the finest in appearance of any in the capital. On the pavement of the transept is traced a meridian line. The rays of the sun passing by an opening in a tin plate fixed in the southern window of the transept, form upon the pavement a luminous globe, about  $10\frac{1}{2}$  inches in diameter, the movement of which is from west to east. It is noon when this globe is equally divided by the meridian. At the extremity of this line is an obelisk of white marble, upon which it is prolonged. The vaulting of the cross contains four good paintings of saints in circular compartments; and immediately underneath, at the entrance of the choir, stands the high altar, decorated with a profusion of splendidly gilt ornaments, and separated from the nave by a balustrade of bronze and marble. Behind the choir is an elliptical Lady Chapel composed entirely of marble; it has a double dome, the upper one of which is painted in fresco by Lemoine. The altar is surmounted by fine Composite columns of grey marble with gilt capitals, and by a recess lighted from above, in which is a marble statue of the Virgin bearing the Saviour, by Pigalle.

Four upright compartments in this chapel contain good paintings of scenes taken from the Virgin's life. Of the other chapels in this church, one in the south aisle, dedicated to St. Roch, contains some frescos by Abel de Pujol: and another has a fine monument to Dr. Languet de Gergy. On a pier of the nave, by the side of the pulpit, is a good picture of the Virgin and Saviour, of one of the late Italian schools. In a chapel of the north aisle of the choir is the original design of the roof of the Lady Chapel, forming an oval oil painting, which is much better than the roof itself; and in the chapel of St. Charles Borromeo adjoining is a curious but neglected picture of a saint in contemplation with a scull and book lying before him, probably by Moise Valentin. In the north aisle of the nave is the chapel of the Trinity, containing some very beautiful wainscoting, which would be appropriately applied to all the other chapels of this church. In the chapel of St. Michael the picture in front of the altar is said to contain a portrait of Louis XVII. in the figure of the child conducted by a guardian angel. Underneath the church are very extensive vaults; some of them tenanted by booksellers. The towers may be ascended, and the upper gallery is worth visiting.

When Servandoni completed the structure of St. Sulpice, his intention was to form a large place in front of it, and to erect two fountains in a line with the towers. The place was formed in 1754: but no fountain was erected till the time of Napoleon, when, at the peace of Amiens, that which is now in the *Marché St. Germain* was fixed in the middle of the *Place St. Sulpice*. The place is not yet completed. On the southern side stands the *Seminaire de St. Sulpice*, a large plain building, capable of accommodating, with its dependencies at Issy, 300 students. It was commenced in 1820: but the society was founded in 1641.

Near this place to the west, at No. 39, *rue du Cherche Midi*, is the *Hôtel de Toulouse*, a military dépôt, where all court-martials of the 1st division are held.

In the *rue Garancière* is a fine hotel, formerly belonging to the Duchess of Savoy. The front is adorned with a range of Ionic pilasters, having, instead of volutes, boldly projecting rams' heads. It is now the *mairie* of the 11th arrondissement.

On the *Place de l'Odéon*, at the east end of the *rue de Vaugirard*, is the *Théâtre de l'Odéon*. (See *Theatres*.)

PALACE OF THE LUXEMBOURG, OR, OF THE CHAMBER OF

**PEERS. (1)**—Upon the site of this palace Robert de Harlay de Lancy erected a large house, in the midst of gardens, about the middle of the 16th century. This mansion was purchased and enlarged in 1583, by the Duke d'Epinay Luxembourg, who likewise added to it several pieces of ground contiguous. The Hôtel de Luxembourg was bought by Mary de Médicis in 1612, for 90,000 francs, and the present palace built, after the designs of Jacques Desbrosses, upon the model of the Pitti palace, at Florence, the usual residence of the grand dukes of Tuscany. It was called by her name, though it never lost its original appellation; but, on being bequeathed to Gaston de France, Duke of Orleans, her second son, it assumed the name of *Palais d'Orléans*, which it retained till the Revolution. It was afterwards ceded, for the sum of 500,000 livres, to Anne Marie Louise d'Orléans, Duchess de Montpensier; and in 1672 became the property of Elizabeth d'Orléans, Duchess de Guise and d'Alençon, who, in 1694, sold it to Louis XIV. It was afterwards inhabited by the Duchess of Brunswick, and by Madame d'Orléans, queen-dowager of Spain, after whose death Louis XVI. gave it to his brother, afterwards Louis XVIII., who occupied it till June 1791, when he quitted France. During the first years of the Revolution it was converted into a prison, and suffered every sort of degradation. In 1795 it became the place of the sittings of the Directory, and was then called *Palais du Directoire*. In 1798, the building was thoroughly repaired, and the entire front scraped. When Bonaparte assumed power, this palace was at first devoted to the sittings of the consuls, and received the name of *Palais du Consulat*, and, shortly after, that of *Palais du Senat Conservateur*. This senate held its sittings there till 1814, the period when it was dissolved, and the Chamber of Peers created. Since that time a marble tablet, placed over the principal entrance, has announced that the palace of the Luxembourg has taken the appellation of *Palais de la Chambre des Pairs*. The edifice is remarkable for the beauty of its proportions, and the character of strength and solidity which it at the same time possesses. The court forms a parallelogram of 360 feet, by 300. The front towards the rue de Vaugirard consists of two large pavilions, connected together by

(1) For a more detailed account of this palace, and for some interesting anecdotes connected with it, see *History of Paris*, 3 vols. 4vo. A. and W. Galignani and Co.

terraces supported by open galleries, in the centre of which rises an elegant onpola, surrounded with statues. This front is connected with the principal pile of building, by two wings one storey high. Four large square pavilions, the roofs of which rise to a point, stand at the corners of the main building, which is only two storeys high. At the second storey, the building forms a recess upon a terrace which extends from the pavilions at the angles to that of the centre. The lower storey is decorated with pilasters of the Tuscan order, the second with Doric, and the third with Ionic pilasters. The divisions of the masonry are deeply channelled in the rustic style throughout; and the garden front is ornamented with a clock, supported by large figures. Great additions are now making to this part of the palace to replace a temporary building erected for the Court of Peers, on occasion of the trials of political prisoners in 1835 and 1836, and the garden front will be completely altered. The grand staircase was removed by Chalignin from the central pavilion; and a new approach to the Chamber of Peers, then the hall of the Senate, was erected in the right wing. This staircase is ornamented with a fine range of columns, between which are trophies and statues. On entering the apartments belonging to the service of the Chamber of Peers, the visitor passes through a guard-chamber, a waiting-room, and a messenger's-room, into the *Salle de Réunion*, a handsome room, ornamented with a large allegorical painting of most dubious signification, since the principal figure in it has been successively Napoleon, Louis XVIII, and the genius of France, which it at present remains. The *Salle des Ministres* adjoins this room, but is not shown. The *Salle des Séances* is semicircular, and is only 77 feet in diameter; it is far too small for its purpose, and is both dark and inconvenient. A new hall, on a much more commodious and magnificent scale, is shortly to be commenced, and will occupy the principal part of the additions to the garden front. In the middle of the axis of the present semicircular room is a recess, in which are placed the seats of the president and secretaries. Above the president's seat is a demi-onpola ornamented in caissons. The peers' chairs, arranged as in an amphitheatre, occupy the area in front of the president. The peer who addresses the assembly takes his station below the president's desk. Round this recess are arranged a great number of Austrian flags taken at Ulm and other places, which were

preserved during the Restoration, and were brought to light soon after the Revolution of 1830. The *Salle du Trône* is richly decorated. In the middle of the ceiling is represented Henry IV. in a car, conducted by Victory, from the pencil of Bartholémy. The other paintings are by Lesueur, except two, representing Peace and War, by Callet. There are four other rooms, used for the bureaux, or committees, of the chamber. In one of them is the library. Another (in the pavilion on the left towards the garden) is ornamented with hangings and furniture of beautiful painted cloth, of the manufacture of Vauchelet. There are several other rooms attached to the Chamber of Peers on this storey, but they are not usually shown to strangers. The whole of the interior arrangements connected with the Chamber of Peers will be changed by the new buildings now in process of erection. On the ground floor is the chapel, a plain room, with a monument to Fenelon. Adjoining is the *Chambre à coucher de Marie de Medois*, a splendid apartment, decorated in the most sumptuous style of those times. The panels are all richly gilt and painted in compartments, by Nicholas Poussin. The centre of the ceiling is by Rubens, and eight square compartments which it contains by Philippe de Champagne. The scroll work that covers the walls is exceedingly delicate and beautiful. At the Revolution the panelling and paintings were all taken down and concealed: they were replaced after the Restoration. The visitor should by no means omit to ask for this apartment. In the buildings on the eastern side of the court is the gallery of paintings, formed by order of Marie de Médicis, and at first composed of twenty-four large pictures, by Rubens, representing the allegorical history of that queen. It was afterwards augmented by several pictures which belonged to the queen-dowager of Spain, and by others from the king's cabinet. The gallery was long neglected, and about the year 1780, the paintings were removed to form the museum of the Louvre. (1) The pictures were brought back to the Luxembourg when the victories of Napoleon had filled the Louvre with the finest works of art in Europe, but were again taken away to the latter palace in 1815. The gallery is now appropriated to the reception of the finest works of living artists, purchased

(1) Among them, besides the History of Mary de Medicis, were the History of St. Bruno, by Lesueur; and the sea-ports of Vernet and Joseph Hue.

by the Government. Among them those of Delaroche, Horace Vernet, Biard, Court, Deveria, Granet, Pierre, Guérin, Le Tiers, Rioult, and Roqueplan, are particularly worthy of admiration. Near the entrance of the gallery is a fine group of Cupid and Psyche, by Delaistre. The ceiling of the gallery presents the signs of the Zodiac in twelve pictures, by Jordans, and the Rising of Aurora, by Callet. In the rotunda, to which the gallery leads, is the celebrated Bathing Nymph, by Julien. Beyond the rotunda, a gallery leads to four rooms, containing pictures and sculpture, from which a fine view is obtained of the grand staircase of the Chamber of Peers. The apartments of this palace can be visited every day except Monday, at the hours when the Chamber of Peers is not sitting, and the Gallery of Paintings on the same days, from 10 to 4. The gallery is open to the public on Sundays. The garden was first planted by Desbrosses, at the time of the erection of the palace. In 1782, the finest trees were cut down, with the intention of building *cafés*, ball-rooms, etc., and establishing a fair. The ground thus cleared remained waste for nearly thirty years, but the fair was never established. In 1795, the fine avenue which leads from the palace to the Observatory was commenced, and in 1801, the ground laid waste in 1782 was again planted. The flower-garden, in front of the palace, with a large piece of water in the middle, is encircled with two terraces, ornamented on their borders with vases, and terminated at the extremities by balustrades in stone, decorated with two groups in marble representing wrestlers, and four small figures supporting vases, in which geraniums flourish during the summer. The sloping banks of the terraces are planted with choice shrubs and flowers, including almost every known species of the rose. A great number of statues, most of which bear marks of revolutionary fury, embellish different parts of the garden, but they are not of sufficient merit to deserve a particular description. On the right is a fine and extensive plantation of lofty trees, intersected by walks; and on the left is a smaller plantation on an inclined plane, which commands a view of the whole garden. From the flower-garden extends a long avenue, the entrance to which is ornamented with two white marble lions, copied from the antique, and in the distance is seen the front of the observatory. The avenue is bounded by a handsome iron railing, and lodges. On the right of it is an immense nursery-ground, called the *Pépinière*



*du Luxembourg*, and on the left a large piece of ground of a triangular form, which serves as a Botanical Garden to the *École de Médecine*. Rows of orange-trees add to the beauty of this delightful spot during the summer. Seven gates afford access to the garden, which is open to the public from day-break to dusk. In the plantation to the right is a *café*, which is much frequented for breakfasts during the summer.

To the west is

**LE PETIT LUXEMBOURG.**—This palace or hotel, which is a dependence of the palace of the Luxembourg, was commenced about the year 1629, by order of Cardinal Richelieu, who resided in it whilst the *Palais Royal* was building. When the cardinal went to his new palace, he gave the *Petit Luxembourg* to his niece, the Duchess d'Aiguillon. It passed by descent to Henry Jules de Bourbon Condé, after whose death, Anne, princess palatine of Bavaria, occupied it, and made considerable repairs and additions to it. Under the Directory, four of the directors occupied the *Petit Luxembourg*, whilst the fifth dwelt in the palace. Bonaparte resided here six months before he took up his abode at the *Tuileries*. It is now the residence of the Chancellor of France, as President of the Chamber of Peers, and contains some apartments which were lately used as a temporary place of confinement for persons waiting to be tried for political offences by the Court of Peers. The ministers of Charles X. were confined here in 1830.

Close by the gate of the Luxembourg Gardens, in the *rue de Fleurus*, is the small *Théâtre du Luxembourg*. (See *Theatres*.)

At No. 70, *rue de Vaugirard*, is the *Convent des Dames Carmelites*, formerly a monastery of Carmelite brethren. The buildings of part of the ancient religious house, with the chapel, are still appropriated to sacred purposes; the rest are occupied by various individuals. The chapel is of the Tuscan order, and is cruciform in its plan; but presents nothing remarkable in its external appearance. Within, the dome, painted by Flamel, is worthy of observation; and the chancel, ornamented with pillars of black marble, having gilt bases and capitals, is very handsome. In front of the altar is an ancient bas-relief in white marble representing the Last Supper. The pictures are not very remarkable. This convent was the spot where the massacres began in Paris, on the second and third of September. Hundreds of priests, who had been imprisoned

here, were murdered. An annual service is performed for them in the church on the anniversary of the massacre. It was in this convent that the famous *Eau de Melisse* and the *Blanc des Carmes* were formerly manufactured.

At the corner of the rue du Regard is the *Fontaine de Leda*, erected in 1806 by Bralle, ornamented with a bas-relief, by Vallois, representing Leda on the banks of the Eurotas, caressing Jupiter, under the form of a swan. At the feet of Leda, Cupid is seen drawing an arrow from his quiver. The water flows into a basin from the beak of the swan, and the pilasters are adorned with dolphins, one encircling a trident, the other a rudder.

The visitor may proceed from this spot by the rues Notre Dame des Champs and du Mont Parnasse, to the Boulevard and Cemetery of the same name.

**CEMETERY DU MONT PARNASSE.**—This cemetery, which was opened on the 25th of July, 1824, is situated near the Barrière du Mont Parnasse, in the midst of the plaine de Mont Rouge. Its extent is about 30 square acres, and it is surrounded with a lofty wall. The entrance is by the Boulevard du Mont Parnasse, and consists of two plain pavilions. The capitals of the piers upon which the gates are hung are in the form of tombs, ornamented with funereal emblems. In the centre is a circular road planted with trees, from which four roads, also planted with trees, branch off in opposite directions. The cemetery is intersected by other walks and paths in straight lines. From the recent date of this burial-ground, the number of elegant monuments is but small. The following are those most entitled to notice:—Alexandre Desenne, a distinguished artist, a lofty tomb of white marble, surmounted by a bust of the deceased in bronze; Deseine, a celebrated statuary; the Marquis d'Aguesseau, the last of that illustrious family; the Duchess de Gesvres, the last of the family of the Connétable Duguesclin, a handsome tomb, surmounted by a cross; the Count de Montmorency Laval, a beautiful monument, crowned with a cross and an urn; the Baron Dupin; two fine marble columns, each surmounted by an urn, erected by the pupils of the Polytechnic School to the memory of two of their comrades; and the Baron de Hooke, a neat obelisk. This cemetery likewise contains the graves of several persons condemned for political offences, with those of several modern republicans; and of Fieschi, Pépin, and

Morey, who conspired against the life of Louis Philippe in 1835, as well as of Alibaud, who repeated the same crime in 1836. It is the least interesting of the cemeteries.

On the Boulevard du Mont Parnasse the visitor will find the *Hôtel de Montmorency Laval*, No. 29, formerly celebrated for the fêtes given there by the noble family whose name it bears. It is now the large and well-conducted Protestant school of M. Houseal.

On the opposite side of the Boulevard are the *Hermitage*, the *Grande Chaumière*, etc., celebrated gardens for public amusements in the summer. (See *Theatres*, etc.) Near the latter stands a large *Marché aux Fourrages*.

Returning by the southern gate of the garden of the Luxembourg, the visitor will find, at 46, rue d'Enfer, the entrance into the *Jardin Botanique de l'École de Médecine*. The medicinal plants that will bear exposure to the climate of France are here cultivated, as well as others. The whole is arranged according to the natural order; and by each plant is placed a ticket bearing its names in the systems of Linnæus and Jussieu. It is open to the public every day from 6 to 10 in the morning, and from 3 to 7 in the afternoon, except in winter, when the hours of admission and of closing depend upon the light.

Lower down in the rue d'Enfer, at No. 34, is the

HÔTEL DE VENDÔME, now used as the ÉCOLE DES MINES.—This magnificent hotel was built in 1707, by a society of Carthusian monks; and, being afterwards purchased by the Duchess de Vendôme, was called by her name. The project of the institution to which it is now appropriated originated with Cardinal de Fleury; and it was commenced in 1783. The professors and directors of the school reside in the house; and on the first floor is arranged the magnificent mineralogical collection of France, with the general collection formed by the Abbé Haüy, and brought thither from the Hôtel des Monnaies. This mineral museum occupies 7 rooms; in the 1st, is an economical collection of polished stones for useful and ornamental purposes; round each of the others, upright cases are placed, containing, in separate collections, the minerals of each department of France. In the middle of these rooms is the splendid collection of all known minerals by Haüy, with all the crystals of any mineral arranged at the head of its class and subdivision, in wooden specimens. The

geological collection of the Paris basin, formed by Messrs. Cuvier and Brongniart, for their work on the geology of that district, is also arranged here ; as well as a small collection of British geological specimens ; one to illustrate the external characters of minerals ; and a series of living and fossil conchology. To each specimen in all these collections its description and locality are attached by a small ticket, so as in some degree to supersede the use of a catalogue. Fresh additions are made to this museum almost daily. The museum is open to the public from 11 to 3 on Mondays and Thursdays ; but strangers are admitted every day on producing their passports, though they cannot study there on any day but the two days before-mentioned, without leave from the director.

At the top of the rue de la Harpe is the Place St. Michel, where a gate of the same name formerly stood. On one side is a fountain, consisting of a large niche, flanked with Doric columns supporting a pediment, and bearing an inscription by Santeuil, alluding to the neighbourhood of the colleges,

Hoc sub monte suos reserat sapientia fontes  
Ne tamen hanc puri respue fontis aquam.

Near this is the

MAISON DE REFUGE POUR LES JEUNES PRISONNIERS, 11, rue des Grès St. Jacques. — This institution, which is established in the ancient convent des Jacobins, is destined to reclaim young offenders condemned to corporeal punishment, who are allowed to enter before their sentence has expired. They receive elementary instruction, are taught the principles of religion, and are habituated to labour. This useful establishment is in part supported by voluntary contribution, but will soon be transferred to the Prison de la Roquette. (See *Prisons*.)

Nearly half-way down this street is No. 94, the

COLLÈGE ROYAL DE ST. LOUIS. — A college was founded on this spot as early as 1280, by Raoul d'Harcourt, canon of Notre Dame, from whom it took the name of *Collège d'Harcourt*. It was rebuilt in 1675, and some part of the ancient structure still exists. The construction of the principal mass of the building was begun in 1814, and the college opened in 1820. The court is spacious, and at the bottom is the chapel. On the other three sides are buildings 4 storeys high, having galleries on the ground-floor.

Opposite the Collège de St. Louis is an old gateway, once the entrance to the *Collège de Bayeux*, founded in 1308. The gateway, bearing an inscription to that effect, is probably of the same date. Within the court a few remains of the old college are still to be seen, and a doorway of the end of the 15th century.

A small street leads from the rue de la Harpe, nearly opposite the Collège de St. Louis, to the

COLLÈGE DE LA SORBONNE, on the place known by the same name, a celebrated school founded by Robert Sorbon, in 1253. The object of this establishment was to form a society of ecclesiastics, who, living in common, might devote themselves exclusively to gratuitous study and teaching. The fame of this institution, which became the head of the University of Paris, and of the Gallican church in theological authority, is too well known and is too much mixed up with the history of France to need any farther allusion. The *Collège du Plessis* became absorbed in it; and in 1629, Cardinal Richelieu, who was one of its graduates, laid the first stone of the new buildings as they now exist. The church, begun in 1635, was not finished till 1659, and the whole was erected after the designs of Lemercier. The church is cruciform, of the Corinthian order, with chapels leading on each side from the nave and choir, and surmounted by a dome of very fine proportions. The pilasters that surround the dome are of the Composite order; small canopied *lucarnes* stud its surface; and it is crowned by a balcony, cupola, and cross. Towards the street is a pedimented front of two storeys, with Corinthian and Composite columns, while towards the court of the college, the northern transept is terminated by a fine Corinthian portico of bold proportions. The interior is now perfectly plain, with the exception of the vault of the dome, which is painted by Philippe de Champagne, and represents the fathers of the Latin church. On the key-stones of the arches and in the stained glass of some of the windows are the arms of Cardinal de Richelieu; and in the southern transept is his celebrated tomb, the chef d'œuvre of Girardon, and one of the finest pieces of sculpture of the 17th century. The statue of the cardinal, in a reclining posture, is sustained by Religion, holding the book which he composed in her defence. Near her are two genii, who support the arms of the cardinal. At the opposite extremity is a woman in tears, who represents Science deploring the loss of her protector. Few buildings in

Paris suffered more during the Revolution than the church of the Sorbonne, and such was its state of decay that part of the roof had fallen in, when Napoleon ordered such repairs to be executed as were necessary to preserve it from total ruin. After the Restoration it was used as a lecture-room of the Law-school ; but, in 1825, it was restored to divine worship. The college forms a large court, sombre, but grand, though almost totally devoid of any architectural ornament. The professors have fine suites of apartments here, but the lecture-rooms are not sufficiently large. Service is performed in the church daily, at an early hour ; but it is shown by the porter at any time for a small gratification.

At the corner of the rue de la Sorbonne was, till lately, the chapel of the *Collège de Cluny*, formerly the atelier of David, the painter. At the bottom of this street is the

**HÔTEL DE CLUNY**, in the rue des Mathurins, certainly one of the finest remains of the ancient mansions of Paris of the 16th century. It was erected in 1505, by Jacques d'Amboise, Abbot of Cluny, on part of the ruins of the *Palais des Thermes*. The turrets and richly ornamented lucarne windows are the striking features of the exterior of this remarkable building. Within, the chapel, the vault of which centres on a single column, is a fine specimen of all that was good in the architecture of the period ; and the apartments, which however, do not remain in their primitive state, attest, by their arrangement, the nobility of their former occupants. After passing through the hands of many tenants, this most interesting mansion has at length fallen into the hands of a gentleman, whose taste for the fine arts and whose patriotic enthusiasm for the antiquities of his country are only equalled by his learning and his urbanity. He has formed here a most valuable collection of objects of art of the middle ages, sacred as well as civil and military ; and has arranged the whole in the most admirable chronological order. M. du Sommérard has also written a learned essay upon this hotel, which will not only convey the fullest information upon the subject, but will furnish much rare and valuable instruction on the antiquities of France, comprised in the period known by the name of the *Renaissance*. From its moderate price, 5 fr., this excellent work, "*Notice sur l'Hôtel de Cluny*," (1) may be ex-

(1) It may be had of F. Didot, or of A. and W. Galignani and Co. Paris.

sily procured by any one, to whom an inspection of this house and its museum would be really interesting; and upon proper application being made to the learned author, permission is readily granted of visiting the museum, every Wednesday, at an hour indicated at the time. It will be readily conceived that this is by no means a common favour; and those who are happy enough to procure it will know how to give it a due appreciation. The collection itself has not a rival in France, except at the Louvre.

Behind the Sorbonne, in the rue St. Jacques, are the remains of the church of St. Benoît, now converted into the *Théâtre du Panthéon*. (See *Theatres*.) The only remaining parts of any interest are a turret at the western end, and a few fragments of sculptured foliage of the 15th century.

At No. 53, rue de la Harpe, and in the immediate vicinity of the Hôtel de Cluny, stand the august remains of the

PALAIS DES THERMES, once the residence of the Emperor Julian and the Roman authorities in Gaul, as well as of the kings of the first and second races. A palace existed here long before the time of the Emperor Julian: it is mentioned by Ammianus Marcellinus, in 360, and by Gregory of Tours. A deed of 1138 styles it by the name it now bears, and recent discoveries leave no doubt of these remains being part of the residence of the emperors. It has been found that the palace was bounded, towards the east, by the Roman road, now the rue St. Jacques, which, at the river side, was guarded by a strong tower. The gardens of the palace extended westward as far as the Abbey of St. Germain des Prés, which was built at the south west corner of the enclosing walls; and a straight line, running from the abbey to the river, determined the western boundary of the garden, and was also terminated by a tower. On the side of the hill where the Pantheon now stands, near the Place St. Michel, was an amphitheatre. An aqueduct from Arcueil, where two arches of it are still standing, has been traced under the Palais des Thermes, and was built, it is supposed, for the use of the royal residence. The only perfect part of this palace remaining, is a hall, presenting in its plan two contiguous parallelograms, forming together a single room. The largest is sixty-two feet in length by forty-two in breadth, and the smallest is thirty feet by eighteen. The semicircularly formed

vault which covers this hall is forty-two feet above the ground; it is substantially built, and above it was, for a great number of years, a thick bed of mould, cultivated as a garden, and planted with trees. The architecture of this hall is plain and majestic. The walls are decorated with three grand arcades, of which that in the centre is the most lofty. In the wall to the south, the central arcade presents the form of a large semi-circular recess, in which, as well as in the lateral arcades, some holes are pierced, which lead to the presumption that they served for the introduction of water to the baths. The vaulting of the roof rests upon consoles, which represent the sterns of ships: in one some human figures may be distinguished. These sterns, the symbols of water, may probably have served to characterise a place destined for baths. The masonry of this hall is composed of alternate rows of squared stones and bricks, covered in some places by a coat of stucco four or five inches thick. A fine light enters by a circular-headed window in front of the entrance above the great recess, and precisely under the arch of the vaulting. Beneath this hall are vaulted apartments, which extend under most of the neighbouring houses; and from north to south, along the floor of those under the hall, runs the aqueduct, about two feet wide and one and a half deep, lined with cement. One of the halls which adjoined that now covered may still be clearly traced to the west, and part of another is concealed in a house to the south. The subterranean apartment, where the stoves for heating the baths are supposed to have been placed, is seen near the street, and two narrow staircases in good preservation lead into it: behind it a well-vaulted sewer carried off water to the river. Between the Palais des Thermes and part of the Hôtel de Cluny, traces of a curious octagonal building of the 13th century have been observed. This interesting monument of antiquity had long been used by a cooper as a workshop; but, in 1819, it was purchased by the government, with the view of converting it into a *Musée d'Antiquités*. The houses which obstructed the view of it from the rue de la Harpe were demolished, and it was roofed, in order to save it from further ruin. Something of this kind may soon be expected to be done, the government and the municipalities of the country being fully alive to the importance of preserving the historical antiquities of the



nation. To view these interesting remains, application must be made to the *conciérge*, who lives at 66, rue de la Harpe, immediately opposite the entrance to the palace.

In the rue du Foin, at No. 18, is a house called, like many others in Paris, the origin of which is uncertain, the *Hôtel de la Reine Blanche*. It is of the time of Louis XIII., or perhaps of the end of the 16th century, and contains nothing worthy of notice. In the same street, at the corner of the rue Boutebrie, is the ancient *Collège de Maître Gervais*, founded in 1370, now used as a barrack for infantry.

At the corner of the rue de la Harpe and the rue de l'École de Médecine stood, till the autumn of 1835, the church of *St. Cosme*, a small building of the early pointed style of the 13th century. It is now pulled down, and the rue Racine crosses its site, running in a direct line to the Odéon. In this street is the establishment of the *Bains Racine*, in a building of very elegant design. In the rue de l'École de Médecine is the *École Royale Gratuite de Dessin*, No. 5, established in the ancient amphitheatre of surgery, and founded, in 1767, by M. Bachelier. (See *Public Institutions*.)

To the west of this, in the same street, is the

ÉCOLE DE MÉDECINE, the seat of the *Faculty of Medicine* in the Academy of Paris. Medical schools were first established in Paris in 1469; and, in 1472-7, buildings for that purpose were erected in the rue de la Bûcherie. In 1618, an amphitheatre for anatomical demonstrations was built; but, in 1776, the faculty removed to an edifice in the rue St. Jean de Beauvais, formerly occupied by the *Faculty of Law*. On the union of the faculty of medicine with the school of surgery, they removed to the new school of the latter, which is the present edifice as it now stands. The first stone of this building was laid by Louis XV., in 1769, and it was opened in 1776. It was built upon the site of the ancient Collège de Bourgogne, after the designs of Gondouin, and is a specimen of elegant and at the same time pure architecture. The front towards the street is 198 feet in length, and is adorned with 16 columns of the Ionic order. Above the entrance is a bas-relief, representing Louis XV., accompanied by Wisdom and Beneficence, granting favours and privileges to surgery, and the Genius of the Arts presenting to the king the plan of the building. A colonnade of four rows of Ionic columns unites the two wings. The court is 66 feet in length

by 96 in breadth. At the bottom is a superb portico of six Corinthian columns, of large proportions, resting upon steps, and surmounted by a pediment. The bas-relief of the tympanum represents Theory and Practice joining hands on an altar. The amphitheatre, which is opposite the entrance, is capable of containing 1,200 students; but this accommodation is by no means sufficient, since the number of students of the faculty generally amounts to 3,000, and the building is going to be enlarged and improved. On the first floor towards the street, and on the right hand side of the court, is the Museum of the Faculty. The first room contains a valuable osteological collection, and preparations of all the parts of the human body: among them the systems of the ear, the nerves, veins, etc., are fine instances of anatomical skill. This gallery also contains a small mineralogical collection, one of birds, several preparations in wax of the human subject, and some rare foetal monstrosities. The second room is devoted to a very interesting collection of surgical instruments, forming an historical museum of all the inventions in this branch of surgical art up to the present day. The lithotritic instruments, the obstetric, the dental, and the amputating collections are well worthy of study. In the third room is a collection of intestinal preparations, of several morbid organs, and a small one of comparative anatomy. Here too are kept a curious series of casts from the heads of malefactors executed at Paris, and two models in wax, one of a spotted negro, the other of the dwarf *Bebe*, who was attached to the service of Stanislas, King of Poland, and died in 1764, aged nearly 25 years. His real name was Ferry, and he was born in the Vosges: his height was about 20 inches. The fourth room contains, in glass cases, specimens of all the substances used in the *materia medica* of the present day. A fifth room contains instruments for optical and physical experiments, to which the public are not admitted without an order from the director or a medical professor. The other parts of the building contain rooms for demonstration, apartments for the superintendents, a council-chamber, and a well-selected and extensive library. The latter, which is entered by a door to the left of that of the cabinet of anatomy, is spacious, and contains a multitude of curious treatises on medicine and surgery. The museum is open to the public every Thursday from 11 to 3; but students and foreigners are admitted daily, on obtaining an order

from a professor, for which application must be made at the porter's lodge.

Opposite to the École de Médecine is the

HÔPITAL CLINIQUE DE L'ÉCOLE DE MÉDECINE, a small institution, intended more especially for the instruction of the students and the lectures of the professors. It is established in the cloister of the *Cordeliers*, some of the remains of which are still to be seen; and contains 130 beds. The public are admitted on Wednesdays and Sundays from 11 to 1; but no fixed rule exists concerning the admission of strangers. The front, which has lately been erected, consists of a handsome tetrastyle Doric portico, containing a group of Esculapius and a boy. On each side are two bronze lions' heads, projecting from stone termini, and serving as fountains. A plain stone building extends along the rue de l'Observance, forming the body of the hospital.

The visitor will have to return a short distance up the rue de l'École de Médecine, to the

MUSÉE DUPUYTREN, founded by the University of Paris, who bought from the heirs of the late celebrated anatomist his invaluable pathological collection, which has been placed in the Refectory of the convent of *Cordeliers*. This apartment has been fitted up in the style of the 15th century, the date of its erection; and the walls are occupied by upright glass-cases containing the preparations, which are nearly all in wax. The collection is composed of specimens of osteological diseases; injuries of the sensitive and venous parts of the human frame: cancers and caries; cases of osseous distortions of all kinds; cartilaginous diseases; ankylostic and exostosal cases; hydrocephalous cases; hernias, fistulas, and other abdominal complaints; diseases of the liver, heart, lungs, and throat, and of the arterial system; cases of calculi, of genital and uterine diseases; cutaneous affections; polypi; and monstrosities. The centre of the room is occupied by cases of syphilitic and verolous complaints. This museum, which is not yet completely arranged, is open to the public on Thursdays from 11 to 3, and to strangers daily on application to the porter, or to students on a professor's order. (1)

On the southern side of the rue de l'École de Médecine are

(1) By the will of M. Dupuytren 200,000fr. were left for founding a professorship in the faculty of medicine.

the remains of the great convent of the Cordeliers, now used as various public edifices; and at the corner of the rue Haute-feuille, on the northern side, is a house of the 16th century, formerly belonging to a society of Premonstratensians. In the rue Hautefeuille, the following houses will all be found furnished with ancient turrets, or worthy of notice; Nos. 21, 13, 9, and 5, to which may be added one at the corner of the rue du Paon, and the rue de l'École de Médecine.

After crossing the rue St. André des Arts, the visitor will come to the

**MARCHÉ DES AUGUSTINS, OR A LA VOLAILLE, Quai des Augustins.**—This market for poultry, also called *La Vallée*, was erected in 1810, upon the site of the church of the convent of the Grands Augustins. It is built of hewn stone, and presents, between four walls pierced with arcades, three parallel galleries. The entire length is 190 feet, and the breadth 141. The market days are Wednesdays, Fridays, and Saturdays; but poultry, as well as game, may be purchased here daily.

East of this, at No. 3, rue St. Severin, is

**ST. SEVERIN**, second district church of the eleventh arrondissement. From an early period of the French monarchy there existed on this spot an oratory and cells, where St. Severin, a hermit, conferred the monastic habit upon St. Cloud. He died in 530. In the ninth century the Normans destroyed the monastery. The church became parochial about the middle of the eleventh century. The present edifice was built in 1210, enlarged in 1347 and 1489, and repaired in 1684. It consists of a nave and choir, with double aisles. The eastern end is octagonal. There has been a beautiful triforium gallery running round the church, but the roof of it is destroyed, and the triforium itself has become a series of glazed windows. Lofty clerestory windows also surmount the triforium. The three compartments of the nave next to the west end are of the date 1210: the rest of the nave and side aisles, with the choir, but not the apse, are said to be of the date 1347; the apse and apsidal chapels are of 1489. The workmanship of the church is good throughout; and a beautiful spiral column at the crown of the apse is well worthy of notice. The mouldings of the date 1347, as well as the key-stones of the vaults, are elaborately worked. Some fine painted glass remains in the choir, but the choir itself has

been barbarized under the auspices of the celebrated M<sup>lle</sup>. le Montpensier. The tower, the lower part of which is of the earliest date of the church, has a very singular pyramidal roof of the fifteenth century. This church contains several good pictures; in the second chapel of the north aisle, are St. Peter healing the Sick, by Pallier; and the Death of Sapphira, by Picot; both of them good modern paintings. In the next chapel to this, dedicated to St. Charles Borromeo, is a small but excellent picture of the Cardinal visiting the sick of the plague. The old Lady Chapel has a dead Christ with the Virgin; and the chapel of St. Geneviève in the south aisle, a pleasing picture of that saint, of the French school of the last century. The next chapel has a good Apotheosis of St. Paul, probably by Lesueur; and in the adjoining one is a small but valuable crucifixion. Behind this church formerly stood the

FONTAINE ST. SEVERIN, at the angle of the rue St. Severin and the rue St. Jacques.—This fountain, erected in 1624, presented a dome surmounted by a lantern. It bore the following inscription, by Santeuil, alluding to its being placed at the foot of the Montagne St. Geneviève :—

Dum scandunt juga montis anhelos pectore nymphae,  
Hic una è sociis vallis, amore, sedet.

It is at present removed on account of repairs.

## TWELFTH ARRONDISSEMENT.

This arrondissement, which is one of the most extensive, contains so many objects of interest and institutions of importance, that to visit it as it deserves will require many days. On entering it by the rue Galande, the visitor will immediately find himself in the precincts of the old University of Paris, commonly called *Le Pays Latin*, and will be treading on classic ground. He will pass by

The *rue du Fouarre*, one of the most miserable streets in Paris, and one of the most celebrated in the early days of the University. It contained several schools, where public disputations were carried on; and, it is supposed, derived its name from the straw spread on the ground for the scholars to seat themselves upon. It is mentioned by Dante, Petrarch, and Rabelais.

In the next street, called the rue des Rats, or de l'Hôtel Colbert, is a house erroneously said to have been inhabited by that celebrated statesman. The court is decorated with some bas-reliefs of the time and style of Jean Goujon.

Near this, in the rue de la Boucherie, will be found a small building surmounted by a dome, formerly the School of Medicine; and farther to the east, at 5, Quai de la Tournelle, is the *Pharmacie Centrale*, where all the drugs and chemical preparations for the hospitals of Paris are kept and distributed. From hence the visitor may proceed to

The HALLE AUX VEAUX, which is a market for the sale of calves twice a-week, and on the other days for rags, etc., to the latter of which purposes it has been only of late appropriated. It is a large plain building, and stands on the site of part of the chapel of the great convent of Bernardins; the remains of part of which, of the fifteenth century, are to be observed in a house adjoining the market. One of the dormitories of the monastery, of the thirteenth century, still remains, and is used as a warehouse by the Customs department.

On the Quai de la Tournelle, so called from the great tower that formerly stood there, is a fruit-market called the *Maille*, and where all the produce of the country that comes by water is sold. It is held daily.

Proceeding from hence, the visitor will go by the rue de Poissy into the rue St. Victor, where, at No. 68, he will find the

INSTITUTION ROYALE DES JEUNES AVEUGLES.—This institution originated in the benevolent exertions of M. Haüy, and in 1791 was created a royal institution, by Louis XVI. This school occupies the buildings of the ancient Collège des Bons Enfants. It contains 60 blind boys, and 30 girls, who are maintained at the expense of the state for 8 years. Blind children are also admitted as boarders. The gratuitous pupils must not be under 10 nor above 14 years of age; they are required to produce certificates of their birth, total blindness, freedom from contagious diseases and idiotism, of their good conduct, and indigence. They are taught music, reading, arithmetic, writing, by means of characters raised in relief, and various trades, in all of which they excel. Admittance may be obtained every day, except Sundays and Thursdays, by applying to the porter. Public exercises of the pupils take place from time to time.

At Nos. 101, 102, and 103, in the same street, is the *Séminaire de St. Nicolas du Chardonnet*, a large plain building. (See page 90.) At No. 76, is the ancient *Collège du Cardinal Lemoine*, founded in the year 1300. No part of the original building exists, but the massive doors of the gateway still bear marks of the cardinal's hat and arms, and are covered with iron spear-heads. Adjoining to it is a doorway of the 15th century: and near it to the west is

ST. NICOLAS DU CHARDONNET, first district church of 12th arrondissement. Upon the site of this church stood a chapel, which became parochial in 1230: its reconstruction was commenced in 1656, and finished in 1709. It is said to have derived its name from the waste ground on which it was originally built. The tower is earlier than the rest of the edifice, and is anterior to the year 1600.<sup>1</sup> The church itself is cruciform, with single aisles, and a circular end, standing north and south; the interior has the pilasters of its pier arches of the Composite order, and the general effect of the whole is good and imposing. There is an unusual number of good paintings to be found in this church. Immediately on entering the nave the visitor will perceive on the western side of the porch, under the organ-loft, an *Ecce homo*, probably by Moise Valentin, but which is quite worthy of Caravaggio. On the opposite side of the same door, is a curious Crucifixion of the old Flemish school, not long posterior to the time of Albert Durer. Passing along the eastern aisle, the visitor will see, in the Chapelle des Fonts, a *Repose in Egypt*, of the school of Mignard, which is a most delightful picture. The Baptism of Christ, in the same chapel, is also of very great merit. The next chapel contains a *Joseph's Dream*, an early and curious painting of considerable dimensions: a *Marriage of the Virgin*, of the school of Mignard, will at the same time be remarked. In the third chapel is a picture of Louis XIII. at his devotions, commonly considered to be one of St. Louis. The east aisle itself has an *Agony in the Garden*, by Destouches, of the modern French school; and in the Chapel of the Communion, which forms the eastern transept, is a valuable painting of the *Disciples at Emmaus*, by Saurin. Of the chapels that surround the choir, the second on the eastern side is dedicated to St. François de Sales, and, besides a fine portrait of the saint, contains a very handsome tomb in memory of Jerome Bignon, by Anguier and Gi-

rardon. In the chapel of St. Theresa, on the same side, are a picture of that saint in a vision, and an able painting of the Good Samaritan. The adjoining chapel, of St. Geneviève, possesses a pleasing picture of its patroness; and in the Lady Chapel is a fine groupe of the Virgin with the infant Christ, by Bra. The chapel of St. Charles is richly ornamented; the ceiling was painted by Lebrun; it contains two monuments, one of Lebrun, and the other, of the mother of that celebrated artist; the former is in the form of a pyramid, and presents a bust of Lebrun, by Coysevox; at the base are two weeping figures. The latter was executed by Gaspard Collignon, after designs by Lebrun; the deceased is represented issuing from her tomb at the sound of the last trumpet; the angel which sounds the trumpet is particularly admired. This chapel also contains a picture of St. Charles administering the sacrament to the sick of the plague at Milan, by Lebrun. In that next to it is the epitaph to Santeuil, by Rollin, which has been lately restored; as well as a good painting of an angel with a lily in the hand. An early picture of the Annunciation is placed in the western aisle of the choir, and is worthy of examination. In another chapel of the same side is a picture of St. Bernard, by Lesueur, and in the western aisle of the nave is an Entombment of Christ, probably by Mignard. The organ is handsome, and the choir has a great quantity of marble used in its decorations. The stranger will not regret the having paid a visit to this church.

At the corner of the rue des Noyers and the rue St. Jacques, are the remains of the choir of the church of St. Ives, built in 1348, and demolished in 1796; and at the eastern end of the same street, is the

**MARCHÉ DES CARMES.**—This market was established in 1818, upon the site of the convent des Carmes. Its plan resembles that of the *Marché St. Germain*, but it is less spacious and commodious. The meat-market is held in a detached building. In the middle is a fountain, consisting of a square column ten feet in height, surmounted by two heads, one representing Plenty, and the other Commerce.

The *rue des Carmes*, and the *rue St. Jean de Beauvais*, are exceedingly interesting to the antiquary, as containing several of the old colleges of the University, now appropriated to other purposes. The largest of these is the *Collège de Lisieux*, the buildings of which still remain entire, and with the chapel, a



valuable edifice of the 14th century, are worthy of a visit. It fronts the *Marché des Carmes*, and is entered at No. 5, rue St. Jean de Beauvais. In the same street was the *Collège de Beauvais*, and the *Collège de Presle*, some remains of the latter of which may perhaps be made out. In it Peter Ramus was massacred during the St. Barthélemy. In the rue des Carmes will be found, at No. 22, the *Collège des Lombards*, which, with its chapel of the 17th century, still exists.

In the rue de la Montagne Ste. Geneviève, at No. 37, is the *Collège de la Marche*, now occupied by various families. Nearly opposite to it are the remains of the *Collège* or *Séminaire des Trente-trois*. At the top of the street is the *École Polytechnique*, established in the buildings of the famous *Collège de Navarre*, of which a fine hall and chapel of the 14th century still remains. (For an account of this institution see page 74.)

In the rue des Amandiers, No. 14, stood the *Collège des Grassins*, the chapel of which is in existence. After again traversing the rues des Carmes and St. Jean de Beauvais, the stranger will find his way into the Place Cambrai; in a court leading out of which, opposite the *Collège de France*, is a very curious square tower of the 13th century, called *La Tour Bichat*, or *La Tour de St. Jean de Lateran*: it contains a low vaulted apartment on the ground floor, a larger one above, and a third room at the top of the building. This tower is all that remains of the house of *Knights Hospitallers*, established in 1171, at Paris, afterwards known as the *Chevaliers de Malte*.

The COLLÈGE ROYAL DE FRANCE was founded in 1529, by Francis I., at the solicitation of Parvi, his preacher, and the celebrated Budée, or Budæus. Professorships were founded in it successively by most of the sovereigns of this country, and previous to the middle of the 16th century, 400 or 500 students regularly attended the lectures of this college. The wars and contagious disorders that afflicted Paris at the end of that century drove away the scholars as well as the professors; but Henry IV., at the end of his reign, formed the project of erecting a new college, and had those of Tréguier, Léon, and Cambrai, pulled down to make room for it. His intentions, frustrated by his death, were partially carried into effect by Louis XIII.; but were not resumed till 1774, when the college was entirely rebuilt by Chalgrin. It consists of a

spacious court, surrounded on three sides by buildings. An arch, crowned by a pediment adorned with sculpture, is the only decoration of the entrance. On the ground floor are the lecture-rooms, which are large and commodious; on the upper floors are the apartments of the professors. Some very extensive additions have been lately made, and are still in progress, furnishing much additional and splendid accommodation, and increasing the college to nearly double its original size. (For particulars concerning the professors, etc., see page 71.) Strangers are admitted without difficulty.

The visitor, on proceeding into the rue St. Jacques, will find, at No. 115, the *École Normale* (see *Public Institutions*), the buildings of which are of no architectural interest.

A little higher up in the same street, at No. 123, is the

**COLLÈGE ROYAL DE LOUIS LE GRAND.**—This was formerly the *Collège de Clermont*, founded in 1560, by Guillaume Daprat, bishop of Clermont. The first stone of the chapel was laid by Henry III., in 1582. The Jesuits bought it in 1563, and modified the institution according to the spirit of their order. This society being expelled from France in 1594, the college was abandoned, and, when recalled in 1604, they were forbidden to re-open it, or to give instruction. It was not till 1618 that they obtained this indulgence, when, delivered from all restrictions, they determined to rebuild their college. The first stone was laid on the 1st of August, 1628, and it was erected after the designs of Augustin Guillain. Louis XIV., who was much attached to the Jesuits, having on a public occasion called this college his own, the society immediately gave it the name which it now bears. The Jesuits, suppressed and banished in 1762, being driven for the second time from France in 1763, the members of the Collège de Lisieux removed into this building. In 1792, this college, organised under a new form, received the name of *Collège de l'Égalité*; in 1800, that of *Prytanée Française*; in 1804, that of *Lycée Impérial*; and in 1814, it resumed its former name of *Collège de Louis le Grand*. It contains a large library and a good collection of philosophical instruments. The number of its pupils is 1054.

Behind this college, in the rue de Rheims, at the corner of the rue des Chollels, is a gateway and building of the time of Francis I., probably forming part of what was once the Col-

lège des Chellots. Further on, in the rue de Rheims, is the Collège de Ste. Barbe, a large pile of buildings of no interest to the stranger. The institution contains 380 pupils.

From hence the visitor will proceed to the

**COLLÈGE DE MONTAIGU**, 26, rue des Sept Voies.—This college was founded in 1314, by Alcein de Montaigne en Auvergne, Archbishop of Rouen; and refounded in 1483 by the Chapter of Notre Dame, who appointed John Standoncht as master, by whom a code of regulations was drawn up for the College. They were noted for their extreme severity, and were supposed by some to have served as a model for those of the Jesuits. Many celebrated men belonged to this college. The buildings are of the 15th century apparently; they are much degraded, and, having until very lately served as a military prison, are about to be sold, and perhaps demolished.

The **ÉCOLE DE DROIT** stands in front of the Pantheon, and was erected by Soufflot, in 1771. The entrance is ornamented with four Ionic columns, crowned by a pediment: and the interior of the building possesses some commodious lecture-rooms. The first establishment of regular schools of law in France dates from 1384; and the re-organization of the faculty of Paris took place in 1762, by order of Louis XV.

Without stopping to examine the Pantheon, the stranger had better pass on to

The **COLLÈGE ROYAL DE HENRI IV.**, which is established in part of the Church and other buildings of the celebrated Abbey of Ste. Geneviève. The western side is of the 14th century; the tower is of the 16th, and the front was erected as late as 1825. This institution was called Lycée Napoléon in 1802, and assumed its present name in 1814. The young Princes of the reigning family in France were brought up at this college. Part of the buildings of the college are occupied by the

**BIBLIOTHÈQUE DE STE. GENEVIÈVE**, which is placed in a large gallery and several adjacent rooms. When the Cardinal de la Rochefoucauld established in the abbey of Ste. Geneviève, in 1724, the regular canons of St. Vincent de Senlis, the community had no library. Shortly after, the fathers Fronteau and Lallemaut formed a collection of about 10,000 volumes, which was afterwards augmented by father Dumoulinet, who purchased several collections, including that of the learned Pieroso. In 1710, Letellier, archbishop of Rheims, bequeathed

his rich and valuable collection to the abbey of Ste. Geneviève. The library at present contains about 200,000 printed volumes, and 30,000 MSS. Several objects of curiosity will be found in the rooms, and among them a large drawing of the moon. It contains also a series of portraits of the sovereigns of France, from Philippe le Hardi to Louis XV., as well as one of Mary Queen of Scots. It is open daily from 10 to 3, except on Sundays and festivals, and during the vacation, from Aug. 1, to Sept. 15.

Immediately opposite to this college is

**ST. ÉTIENNE DU MONT**, parish church of the 12th arrondissement.—This church was originally a chapel for the vassals of the abbey of Ste. Geneviève, and stood within the walls of that abbey; but, after the city walls had been extended by Philip Augustus, it was made parochial. The abbot was so jealous of the interference of the Bishop of Paris that the entrance to this church still continued to be through that of Ste. Geneviève, and remained so till the 17th century. The original date of the building is said to be 1121; but no vestiges of this early erection are to be found; it was enlarged at the time of its being made parochial in 1222; and a curious square tower and circular turret, detached from and standing behind the church, are probably of that date. It was much enlarged in 1491; and the choir was increased in length in 1517. In 1537, the choir and nave were nearly rebuilt, and in 1605, some adjoining *charniers*, now used as school-rooms. The first stone of the portal was laid in 1610, by Queen Marguerite de Valois; and a tablet over the church door remained till the Revolution, bearing an inscription to that effect. In 1624 the upper storey of the tower was built; and the church was finally dedicated, and a new high altar raised in 1626. The oldest portions of the existing edifice are the lower storeys of the tower, and the northern aisle of the choir, which are not later than 1491. The other parts are nearly all, except the west front, of the date 1537. The church is cruciform. The eastern end is octagonal; and an aisle with chapels answering to each arcade goes round the whole. The tower stands over part of the north aisle of the nave; and small turrets are at the north-west and north-east corners of the church. The western front is a curious specimen of the style of the *Renaissance* struggling with the remnants of the degenerated *Flamboyant*, a remark that will apply to nearly the whole building. The windows still

retain wide and unmeaning tracery, while all the mouldings, capitals, and ornaments are of the modern Italian style. The principal architectural peculiarity of the interior is the great height of the aisle as compared with the rest of the building; the vaulting of it is on a level with the imposts supporting the vaulting ribs of the nave and choir. Circular columns with classic capitals form the piers of the nave and choir; and in the vaulting spaces of the lateral walls, over the circular arches springing from the central columns, are small clerestory windows. The aisles on the contrary have lofty clerestory windows, filled for the most part with good stained glass, said to be by Pinaigrier. The tracery of the windows of the north aisle of the choir is peculiarly good. From the middle of each column, all round the church, excepting the large spaces at the entrance of the transepts, circular arches are thrown from one to the other, supporting a gallery and balustrade, wide enough to allow of only one person passing at a time. The choir is separated from the nave by a very magnificent and elaborate screen consisting of a low and wide elliptical arch, formerly divided by mullions and tracery; two beautiful spiral staircases of an excessive lightness wind round the pillars at the entrance, and two finely-wrought door-ways, crowned with figures, separate the aisles. The balustrades of the staircase are particularly remarkable for their rich scroll work. The vaulting of the cross is ornamented with a pendent key-stone 12 feet deep, supported by iron work in the middle. This church is rich in pictures, and other objects of curiosity. In the first chapel, on entering at the western doorway, to the right hand, is a very beautiful Holy Family, probably by the author of a fine picture of a similar subject in the Church of Ste. Marguerite. The next has a curious picture of the Saviour's family, and a good one of the school of Lesueur, representing the Martyrdom of St. Stephen. A Resurrection in the third chapel is to be observed; and, in the 5th, a Crucifixion, with Louis XIII. and St. Louis introduced at the foot of the cross. In this chapel there is a curious entombment of Christ in a group of stone. In the chapel of the *Sacré cœur* the adoration of it is the subject of a good picture. A fine painting of St. Bernard, and one of the Death of St. Louis, occupy the first chapel in the south aisle of the choir. On the wall, between this chapel and that of Ste. Geneviève, is an epitaph on Racine, written by Boileau, and one to Pas-

cal, who was buried in this church. The last-named chapel contains a tomb, said, by an inscription placed near it, to be the original depositary of the body of the Saint. It is, however, by its mouldings, of the 13th century. Over the entrance to this chapel is a large and fine picture, representing, it is said, Anne of Austria accompanied by the Parlement, imploring Ste. Geneviève, who is herself making intercession for the life of Louis XIII. It is said to be by De Troy, and to have been painted soon after 1709. It is, most probably, by Largillière, and represents the Genius of France with the Parlement interceding with Ste. Geneviève for the cessation of a famine of that date. In the northern isle of the choir is the pendant to this picture, one of equal dimensions, by Largillière, painted in 1696, and representing the Prévôt des Marchands and the city officers in full costume, with a great number of Spectators, among whom are Largillière himself and the poet Santeuil, praying to Ste. Geneviève. They are said to be both votive pictures, offered by the city of Paris, and are worthy of a careful inspection. In the apsidal aisle of the choir is a fine Martyrdom of St. Stephen, by Lebrun, one of the best productions of that master; and a Preaching of St. Stephen, by Abel de Pujol. Over the high altar will be observed the reliquary of Ste. Geneviève; and from this part of the church the magnificent organ will be seen to great advantage. In two chapels of the north aisle of the choir are pictures of St. François Xavier, and one of Ste. Augustine, praying with a crown of thorns on her head, the duplicate of which is in the church of St. Ambroise; and in a chapel of the north aisle of the nave is a good picture of the Guardian Angel, of the school of Mignard. The pulpit of this church should be observed; it is supported by a figure of Sampson, is ornamented with beautifully carved small statues, and is surmounted by a rich canopy; the whole of which is not of ordinary workmanship. On the festival of Ste. Geneviève pilgrimages are made to this church, and it is celebrated in Paris for the ceremonies that take place in it on other occasions. Besides Pascal, Tournefort the botanist, Lesueur the painter, P. Perrault, Lemaître, and the Abbé de Sacy, were interred here. The representation of the interior is a favourite subject with the French artists of the present day.

The rue de Clovis leads from hence into the rue des Fossés St. Victor. Here, at No. 25, is the

**COLLÈGE DES ÉCOSSAIS.**—This seminary was at first situated in the rue des Amandiers, but it afterwards was established in a new building, finished in 1665, in the rue des Fossés St. Victor. It was originally founded by David, bishop of Moray, in Scotland, in 1325; and again, by James Beatoun, or de Bethune, Archbishop of Glasgow, in 1603. A black marble slab, on the east-side of the chapel door, records these facts, in a Latin inscription, surmounted by the armorial bearings of the two founders. The college was rebuilt by Robert Barclay in 1665; and the chapel, which was erected in 1672, is dedicated to the Virgin Mary. This apartment, which was degraded during the Revolution, is now restored to its original purposes, and contains many monuments of interest to the English visitor. The most remarkable is the monument of the unfortunate James II., erected to his memory by his faithful friend and the constant companion of his exile, James, Duke of Perth, governor of his son, called James III. and the Old Pretender. On the top of the monument was formerly an urn of bronze gilt, containing the brain of the king, who died at St. Germain en Laye, the 16th of September, 1701. This monument, in black and white marble, was executed by Louis Garnier, in 1703, and bears a long Latin inscription. When the Irish college was made the *chef-lieu* of the British colleges, this monument was transported there, where it remained some years; but it is now restored to its original place. In front of it is a slab, over the entrails of Louisa Maria, second daughter of the king; and on one side, another over the heart of Mary Gordon, of Huntly, Duchess of Perth. Monumental tablets and inscriptions exist here in memory of James Drummond, Duke of Perth, who died in 1720, and of the next Duke of the same name, who died in 1726; of John Caryl, Baron Dunford; Frances Jennings, Duchess of Tyrconnel; Sir Patrick Monteth, of Salmonet, Sir Marian O'Conoly, Dr. Andrew Hay, Dr. Lewis Innes, confessor to James II.; and Dr. Robert Barclay. This and the two other British colleges were suppressed at the Revolution, and the property belonging to them was sequestered. The government of Napoleon embodied all the colleges of Paris into one establishment, under the authority of the Minister of the Interior, and gave them the Irish seminary, rue des Irlandais. Over the door was inscribed, *Chef-lieu des Collèges Britanniques*. Upon the Restoration, the former president of the colleges, and the other English Catholic clergy,

claimed their property, which was restored to the Irish college, while that of the Scotch and English colleges was left in the hands of an administrator appointed by the government, and still remains under the controul of the Minister of Public Instruction. The present administrator is the Abbé Férey. The valuable manuscripts of King James II., which, as is mentioned in the inscription on his monument, were confided to this seminary, were unfortunately lost during the Revolution, as it is said; but the library still exists. The house is let to the master of an institution, but is not of any architectural interest. Over the door is inscribed—*Collège des Écossais*.

Next door to this college is the convent of English Augustinians, which was the only religious house in Paris that was not disturbed during the Revolution. It is a plain building, with a small chapel, containing some English tombs. The ladies of this convent are occupied with the education of their young countrywomen.

From hence the visitor will ascend this street to the south, and at No. 37, will observe a building of the same date and style as the *Collège des Écossais*, which was formerly a religious house belonging to the *Pères de la Doctrine*; it is now used as a cotton-factory.

Proceeding along the *rue de Fourcy*, the stranger will arrive at a small street leading on the left to the

**COLLÈGE DES IRLANDAIS.**—This is a handsome and commodious building, forming three sides of a spacious quadrangle planted with trees. On the ground-floor of the right-wing is the chapel, distinguished by its simple neatness. It was built after the designs of Bellanger, in 1780, and is dedicated to the Virgin, of whom there is a statue over the altar. To the right of the Virgin, on entering the chapel, is placed a picture of St. Patrick, and on the left that of St. Bridget, patroness of the Irish. In a vault beneath repose the ashes of several Irish of distinction. Above the chapel is the library, containing a large collection of works, principally theological. It is said that James II. bequeathed his bowels to this college, but no monument remains to point out the spot where they were deposited. This institution, which has been fully re-established by the French government, consists of a principal and administrator, a prefect of study, a bursar, six professors of the Scriptures, dogmatic theology, moral philosophy, logic, humanity, and medicine, and 100 students. It is devoted to



the education of young Irishmen, for the Catholic church of their own country, and sends thither annually about 25 priests. A great number of bursarships belong to this college, which by the exertions of the principal, Dr. Mc Sweeny, and the reputation of its learned professors, is in a very flourishing condition. The dress and rules of the college are very much the same as those of the English Universities, and the institution itself cannot fail of offering much interest to the British visitor.

Very near to the above is the

**COLLÈGE DES ANGLAIS**, 22, rue des Postes.—This Seminary was established under letters patent granted by Louis XIV., in 1684, which authorised Catholics, who could not be educated for the ministry in England, to live in ecclesiastical community. Their church was dedicated to St. Gregory the Great. This house was suppressed in 1792, and is now rented for secular purposes. The administrator of the estates, which have been restored, is the Abbé Férey.

Adjoining to it in the same street is the

**SÉMINAIRE DU ST. ESPRIT**.—The building was erected in 1769 for a seminary, which was suppressed in 1792, and restored in 1815. It presents nothing remarkable, except a fine bas-relief, above the pediment of the church, representing a missionary preaching. Strangers may visit this seminary, by applying to the *Supérieur*.

The stranger may now return to

The **PANTHÉON**, formerly the church of Ste. Geneviève, which has three times changed its name. Clovis, at the solicitation of his queen, and Ste. Geneviève, founded, near his palace, a church dedicated to the apostles Peter and Paul. To the church a religious community was afterwards attached, and in process of time the house became a celebrated abbey. Ste. Geneviève was buried in 512, in this church, which was thenceforward dedicated to her, and she became the patron saint of Paris. The church of Ste. Geneviève having fallen into ruins, Louis XV, was induced by Mad. de Pompadour to erect one near it upon a large and magnificent scale. Designs presented by Soufflot were adopted, and, on the 6th September, 1764, the king laid the first stone. The cost of the building was defrayed by a lottery. The portico is composed of 22 fluted Corinthian columns, 60 feet in height, and six in diameter, which support a triangular pediment 120 feet in breadth,

by 24 in height. The pediment is now receiving some sculptures by David ; and on the frieze beneath it is the inscription :—

*Aux grands hommes la patrie reconnaissante,*  
composed by M. Pastoret. During the Restoration, the pediment had in its tympanum a radiant cross, and the inscription ran thus :—

D.O.M. sub invoc. S. Genovefæ. Lud. XV. dicavit. Lud. XVIII. restituit.

From the centre of the edifice rises the great dome, springing from a circular gallery surrounded by 32 Corinthian columns ; above it is a lantern formerly terminated by a gilded ball and cross, which are to be replaced by an allegorical figure. The total height of the dome is 282 ft. The plan of the church is a Greek or equilateral cross, the walls of the 4 members of which are externally perfectly plain, with the exception of their frieze and cornice. Within a gallery and colonnade are on each side of each of the four members, forming so many naves with aisles. Above the cornice of the colonnade, supported by Corinthian columns, which are fluted, and with their entablature are of the richest style of decoration, a gallery and semicircular windows are placed, throwing a strong light into all parts of the building. The vaulting of each nave is richly sculptured, and its height above the pavement is 80 ft. The dome, 62 ft. in diameter at the gallery, rising from the centre of the cross, was originally supported within by 12 Corinthian columns ; which, from the imperfect manner of their erection, threatened soon after being finished to fall and to ruin the whole edifice ; they were therefore replaced by solid piles of masonry, the plain surfaces of which are rather incongruous with the rest of the church. On these piers are placed bronze tablets engraved with the names of those who fell in the Revolution of 1830, in gold. The painting of the dome is by Gros, who received 100,000 fr. for its execution, and was created a baron upon a visit made to the church by Charles X. It is a fine composition, extending over a superficies of 3,256 square feet. Upon the lower part are 4 groups, united together by figures of angels and other emblems, each of which represents a monarch of France, who by the lustre of his reign or the influence of his age formed an epoch in the history of the coun-

try. Clovis, Charlemagne, St. Louis, and Louis XVIII., are the four monarchs so designated; and they appear to render homage to Ste. Geneviève, who is descending towards them upon a cloud. In the heavenly regions are seen Louis XVI., Marie Antoinette, Louis XVII. and Madame Elizabeth. A gleam of light at the loftiest point indicates the abode of the Deity. During the Revolution the walls of the interior of the church were ornamented with bas-reliefs relating to philosophical subjects; in 1826, these were all removed, and the objects of Catholic worship were placed in their stead. The interior is now perfectly empty, without any object or ornament in it except the architectural decorations. Statues of Voltaire and other great men are to be placed here at some future time; and the gallery of the dome with the pendentives is now being painted, to correspond to the vaulting of the dome itself. Underneath the pavement of the church is an immense series of vaults, the entrance to which is at the east end, below what was formerly the choir. Those towards the east are well lighted by windows above the ground, and the vaulted roofs are supported by Tuscan columns. In those under the western nave monuments and funereal urns are arranged after the fashion of the Roman tombs at Pompeii. In the centre are two concentric circular passages, where a loud echo repeats the smallest sound with great force. Within these vaults are deposited the remains of Voltaire and Rousseau, with a fine marble statue of the former, intended for the church above. Among the notabilities buried here, are the illustrious mathematician, Lagrange; Bougainville, the circumnavigator; the Dutch Admiral, De Winter; Soufflot the architect of the church; Marshal Lannes, Duke de Montebello, etc. Mirabeau was interred here in 1791, and his remains were transported hither with great pomp on the 4th of April in that year. The celebrated apotheosis of Voltaire also took place here on the 30th of the month following; and that of Rousseau soon after. Marat was also buried here; but his remains, as well as those of Mirabeau, were afterwards *depantheonized* by order of the National Government. The area surrounding the church is at present undergoing much improvement, and whatever remained unfinished in the monument, or required repair, is now being executed by able artists and architects, under the orders of government. Two very large and magnificent candelabra are placed at the ex-

tremity of the rails on the western side; the approach to the eastern end is improved; and the edifice will shortly have all its accessory parts worthy of its own magnificence. The visitor is strongly recommended not only to visit the vaults, but also to ascend the dome; which, from being the most elevated building in the capital, affords a view at once the most extensive and the most remarkable. Strangers are readily admitted on applying at the lodge, and on paying a small gratuity.

On the Place du Panthéon, a building corresponding to that of the École de Droit is going to be erected by the municipality of Paris, for the Mairie of the 12th arrondissement.

From this place the stranger will do well to proceed to

ST. JACQUES DU HAUT PAS, 252, rue St. Jacques, second district church of 12th arrondissement.—Upon the site of this church a chapel, dependent on the hospital du Haut Pas, existed in the 14th century. Another chapel was added to the former in 1584; and in 1630 both were demolished, and the present structure commenced; the first stone being laid by Gaston of Orleans, only brother of Louis XIII. When the choir was built the works were suspended, but were resumed in 1675, by the munificence of Anne de Bourbon, Duchess de Longueville, and terminated in 1684. The architecture of this church is not remarkable for any peculiar excellence or elegance. The plan is slightly cruciform: the west end, at which the altar is situated, is circular, and a single aisle runs round both the nave and choir. The different dates of the building, 1630 and 1675, are easily perceptible in the choir and in the aisles. The pictures contained in the church are far below mediocrity; but in a chapel in the northern aisle of the nave, now used as a parochial school, are four very fine paintings of the fathers of the Latin church, St. Jerome, St. Ambrose, St. Augustin, and St. Gregory. Nothing is known of the history of these paintings, nor of how they came into the possession of the church: but they are probably by Moise Valentin. Cassini, the astronomer, was buried here, as well as the learned La Hire, Cochin, rector of the parish, and founder of the hospital, etc.

Next door to this church is the

INSTITUTION ROYALE DES SOURDS ET MUETS.—For this institution, France is indebted to the celebrated Abbé de l'Épée, who, without patronage, and with a fortune not exceeding 500*l.* a-year, undertook to maintain and bring up at his own

expense more than 40 deaf and dumb pupils, whom he succeeded in instructing to read and write, to comprehend all the difficulties of grammar, and to reduce the most abstract metaphysical ideas to writing. The Abbé de l'Épée was first brought into notice by the Emperor Joseph II. on his visit to the French capital in 1777. The Queen, Marie Antoinette, soon after visited the school, and the institution was ordered to be transferred by Government to a convent of Celestins, which had been suppressed. This, however, was not carried into effect till 1785. The Abbé de l'Épée, dying in 1790, was succeeded by the Abbé Sicard, who carried the system of instruction to perfection. During the Revolution this institution was transferred to the buildings of the Séminaire de St. Magloire, rue du Faubourg St. Jacques, where it still continues. The number of gratuitous pupils is 80 ; besides which, 10 are admitted to half-pensions, and 10 to three-quarter pensions. The number of boarders is unlimited. To be admitted gratuitously into the institution, the child must be full 10 years old, and not exceed 15, and must present a certificate from the authorities of his parish, setting forth his birth, baptism, vaccination, that he is really deaf and dumb, and without the means of paying for education. The pupils of both sexes remain in the institution five or six years, and are taught reading, writing, arithmetic, drawing, engraving, and some trade. The terms for boarders depend upon the circumstances of their parents, but the common standard is 900 fr. a-year for boys, and 800 fr. for girls. Strangers are admitted to witness the public exercises, which generally take place once a-month, are highly interesting, and extremely well attended. (1) Besides the general establishment, there is also a gratuitous day school for children of both sexes. About 70,000 fr. are annually voted by the Chambers for the support of this institution. For tickets of admission, application must be made by letter, post paid, to the Director of the institution at the house itself.

Nearly opposite St. Jacques du Haut Pas is the *Convent of the Dames de la Visitation*, now used by the *Sœurs de St. Michel*. On the same side of the street were the convents of the *Ursulines* and the *Feuillantines* ; and between the latter and the *Convent of the Val de Grace* was a house of *English*

(1) The days of examination are regularly announced in *Galig-nani's Messenger*.

*Benedictins*, where James II. was buried, after bequeathing his head, heart, and bowels to the British College. (1) It is now used as a cotton-manufactory.

In the rue d'Enfer, behind St. Jacques du Haut Pas, will be found the *Couvent des Dames Carmélites*, where Mademoiselle de la Vallière, the beautiful mistress of Louis XIV., took the veil in 1675, as *Sœur Louise de la Miséricorde*.

The rue d'Enfer will lead to

**L'OBSERVATOIRE.**—Upon the establishment of the Academy of Sciences in the reign of Louis XIV., Claude Perrault was charged by Colbert to prepare a design for this edifice, which was begun in 1667, and finished in 1672. When the building was considerably advanced, John Dominic de Cassini, the astronomer, whom Colbert had sent for from Bologna, came to Paris. He found the structure so ill adapted for astronomical observations, that, at his suggestions, several alterations were made, but still there is no part of the building from which they can be made with accuracy. The principal pile forms a parallelogram of 90 feet by 82, to which have been added on the south two octagonal towers, that give a greater extension to the front. In the north front is a projection of 24 feet, which forms the entrance. The platform which crowns the edifice is 85 feet from the ground. Neither wood nor iron were used in its construction. The whole building is of stone, and all the rooms and staircases are vaulted. The principal part of this edifice being found useless, a low small building has been erected on the east, in which nearly all the observations are made. This structure is so disposed, that the two lateral fronts are parallel, and the two others perpendicular to the meridian line, which forms its axis, and which is traced on the floor of a large room at the second story. This line, prolonged to the south and the north, extends on one side to Collioure, and on the other to Dunkirk. The meridian line, which divides this building into two equal parts, is the point from which French astronomers reckon their longitude; its direction is marked by an obelisk at Montmartre, the distance of which from the Observatory is nearly three English miles

(1) James II. is by some supposed to have been buried at St. Germain en Laye, where he died, and a handsome tomb has been erected in the church of that town over some remains said to be those of the unfortunate monarch. The best authorities are in favour of the convent above mentioned.

and a half. Its prolongation, extending from Dunkirk to Barcelona, served to measure the quarter of the terrestrial meridian, which is calculated to be equal to 5,130,740 toises. (1) The line of the southern front of the Observatory corresponds with that of the latitude of Paris, which crosses France in the direction of east to west. This line and the meridian crossing each other at the centre of the southern front of the Observatory, have served for the point of departure of numerous triangles, from which has been projected the general map of France, called *Carte de Cassini* or *de l'Observatoire*, in 182 sheets. On the ground-floor is an opening, three feet in diameter, which leads to the subterranean rooms, by a spiral staircase of 360 steps. Formerly there was a corresponding opening, which passed through the various floors to the roof of the edifice, affording the means of astronomical observations, for experiments upon the fall of bodies, and the verification of barometers, etc. Visitors are not allowed to descend into these subterranean chambers, on account of accidents having happened. On the first floor is a telescope 22 feet in length, and 22 inches in diameter, which is fixed to a large moveable frame, and can be drawn out on the platform of the southern front; there is also an achromatic telescope of large dimensions. Every night, when the weather permits, observations are made from this platform and the small rooms adjoining. On the second-floor is a spacious room, containing globes, various magnetic instruments, the meridian line upon the floor, and the marble statue of Cassini, who died in 1712, at the age of 87 years. In the *Salle des Secrets* is a phenomenon in acoustics: by putting the mouth against a pilaster and speaking low, the voice may be heard by a person at the opposite pilaster, and by no other person in the room. Upon the floor of another room is a universal chart, engraved by Chazelles and Sedileau. Upon the roof of this edifice, which is formed of thick stones, is an anemometer, which indicates the direction of the wind, upon a dial placed under the vault of one of the rooms. There is also here a pluviometer, for ascertaining the quantity of rain which falls at Paris in a year. A well-selected library is attached to the establishment, and a fine mural circle was erected by the munificence of the Duke d'Angoulême. The building on the east is entered from the

(1) The ten millionth part of this length has been adopted for the *mètre* or standard of long measure in France.

first floor of the principal structure. It contains various instruments, and among others a transit instrument to observe the meridian passage of the sun. The roof of this small building opens in various parts, by means of a simple mechanical arrangement. Until 1811, the front of the Observatory was in great part hidden by houses and other buildings, which have since been taken down. It is now surrounded by a terrace, according to the original plan of Perrault, and the outer court is enclosed by palisades and two modern pavilions. A wide avenue, planted with trees, extends in a straight line from these pavilions to the railing of the garden of the Luxembourg, and from thence to the walk in front of the centre of the palace. On the vacant spot between the palisades of the garden and those of the Observatory, the unfortunate Marshal Ney was shot in December, 1815. The *Bureau des Longitudes* holds its sittings at the Observatory, which is open to strangers every day.

Close by the Observatory is the

HOSPICE DES ENFANS TROUVÉS, 74, rue d'Enfer, which was founded by St. Vincent de Paule, in 1638, and through the exertions of the same benevolent man was improved and augmented at several periods between that time and the year 1648. The establishment was first situated near the old Porte St. Victor, afterwards at Bicêtre; but was removed from the latter place soon after 1648, to the Convent of St. Lazare.—In 1667, on a decree of the Parlement, the managers of the institution erected the *Hospice des Orphelins* in the Faubourg St. Antoine, and placed the Enfants Trouvés at the corner of the Parvis Notre Dame. At the Revolution, the latter were removed to their present house, formerly the Convent of the Prêtres de l'Oratoire. At the same time the ancient abbey of Port Royal, in the rue de la Bourbe, and in the immediate neighbourhood, was appropriated to the same purposes. The latter is now a lying-in hospital, and the former is only appropriated to children. Any children may be sent here, and are kept till the age of two years. During the day time they are admitted at the bureau, and by night they are received in a box called *le tour*, placed in the wall near the gate of the hospital, and which is turned round on ringing the bell attached to it. The infant is laid in it, the box is again turned round, and the mother cannot again see her child without formally recognizing it, and withdrawing it from the hospi-



tal. No questions are asked at any time, and if the child's name be written on paper and attached to it, or delivered in at the bureau, the identity of the infant is assured with the greatest caution. If the child is healthy it is put out to nurse in the country ; if not, it is kept in the hospital as long as its health requires. Nurses from the country of good character are paid a certain allowance with the children they receive, and numbers of peasant women arrive daily at the hospital in search of employment of this nature. They are kept there a few days, and leave after their charges are assigned to them. It has become the practice of late years for mothers to put their children into the hospital; then to present themselves as nurses, and so to run the chance of receiving their own child to nurse, together with the allowance paid by the hospital; and, whether by humane connivance on the part of the directors, or otherwise, mothers have generally obtained their own children from the hospital without much difficulty. This has led to so much abuse of the institution, and to such an increase of the expense attending it, that the legislature is expected to interfere in the matter. Formerly *tours* were opened in all the hospitals of this nature which are established in all the principal towns in France; but they are now ordered to be shut, with the exception of one in each *chef-lieu* of a department; and a declaration will be required of the parent in the other hospitals. The children, too, of one department are to be confided to nurses of another and distant one, so that the possibility of mothers receiving their own children may be diminished. The internal arrangements of this hospital are very admirable; the weak and not decidedly diseased children are kept apart from the rest in a room called *La Crèche*, where cradles are placed round the walls in rows, and several nurses are constantly employed in attending to them. A sloping bed is placed in front of the fire, on which the children who require it are laid, and small chairs are ranged in a warm corner in which children of sufficient age and strength are placed sitting upright during part of the day. The infirmary for the sick children is on a similar plan, as is also one for those afflicted with complaints of the eyes. The utmost cleanliness prevails, and every thing is conducted with the greatest care and vigilance, notwithstanding which the mortality is very great. The number of children annually received amounts to between 5,000 and 6,000,

most, but not all, of whom may be supposed to be illegitimate; and about 150 are constantly in the hospital. The annual expense is about 1,500,000 fr. After two years of age, if their health admits of it, they are transferred to the Hospice des Orphelins.<sup>(1)</sup> The whole is under the administration of the *Sœurs de Charité*, and reflects the highest credit both on its founders and administrators. The humane visitors cannot, however, avoid the impression of painful feeling, on witnessing so much apparent suffering, and the fruits of so much improvidence. Strangers are readily admitted, on asking for permission at the Bureau.

A little beyond is the

**INFIRMERIE DE MARIE THÉRÈSE**, 86, rue d'Enfer.—This hospital, founded by the Viscountess de Chateaubriand, in October, 1819, derives its name from the Dauphiness, who became its protectress. The persons received here are sick ecclesiastics, and sick or infirm ladies. The house contains only 15 beds, but the institution being destined for persons who have moved in respectable society, the furniture, linen, food, etc., are greatly superior to what are found in common hospitals. The inmates are attended by the *Sœurs de St. Vincent de Paule*. The infirmary is supported by voluntary contributions, and the sale of chocolate, syrups, orange flower-water, etc., of excellent quality.

At the extremity of the rue St. Jacques is the *Barrière d'Arcueil*, or *de St. Jacques*, immediately outside of which the guillotine is erected whenever it becomes necessary to carry the last sentence of the law into effect. This spot was judiciously selected as being far removed from the busy parts of the capital. This circumstance, added to the early hour at which executions generally take place, tends to diminish the throng that might otherwise be attracted by the melancholy ceremonial; and, together with the feelings of the government, as well as of the nation at large, dissuade the people from indulging in a spirit of cruel curiosity. The same favouring circumstances cannot be attributed to the place where, in consequence of the erection of the *Nouveau Bicêtre* in its neighbourhood, it is said that executions will in future take place. This is the open space called the *Place de la Ro-*

(1) It is the intention of the municipality of Paris to join the Hospice des Orphelins to that of the *Enfans Trouvés*, by which a great saving of money will be effected.

*quette*, in front of the gateway of Père la Chaise. Persons desirous of seeing the guillotine, without witnessing an execution, may do so by writing to M. Henri, 31, rue des Marais, Faubourg du Temple, stating their wish to that effect, with the day and hour that may suit them. M. Henri will then take care to have them shown the fatal machine, and to have explained its mode of operation. The fee required is 20 fr., but the party may consist of any number of persons.

Outside the Barrière d'Enfer, on the Route d'Orléans, is the **MAISON DE RETRAITE**, or **HOSPICE DE LAROCHEFOUCAULD**.—This house, which is now devoted to the reception of old servants of the hospitals, and other aged and infirm persons, was originally established by the Frères de la Charité, under the title of *Maison Royale de Santé*, for 12 soldiers, and the same number of ecclesiastics. The buildings were erected after the designs of Antoine, and in 1802 were devoted to their present purpose. Infirm persons who are 60 years of age and upwards pay 200 fr. a-year, and those under that age, 250fr. Infirm persons, of small fortune, upwards of 20 years of age, may treat for admission by paying down a sum according to their age, etc., which gradually rises from 700 fr. to 1,600 fr. The number of beds is 210. The house furnishes food, fire, medicines, etc., and there is a private infirmary. The *Sœurs de Charité* attend this institution, which may be visited by applying to the porter.

Near this place are the

**CATACOMBS.**—These immense receptacles for the bones of the dead were devoted to that purpose in 1784, when the Council of State issued a decree for clearing the cemetery of the Innocents, and for removing its contents, as well as those of other cemeteries, into the quarries that had existed from a remote period beneath the southern part of Paris, and by which the Observatory, the Luxembourg, the Odéon, the Val de Grâce, the Panthéon, the rues de la Harpe, de St. Jacques, de Tournon, de Vaugirard, and several other streets, were completely undermined. Some excavations having taken place, a special commission was appointed to direct such works as might be required. Engineers and workmen were immediately employed to examine the whole of the quarries, and prop the streets, roads, churches, palaces, and buildings of all kinds, which were in danger of being engulfed. The thought of converting the quarries into Catacombs originated

with M. Lenoir, lieutenant-general of the police. That part of the quarries under the Plaine de Mont Souris was allotted for this purpose ; a house, known by the name of *la Tombe Isoire*, or *Isouard* (from a famous robber, who once infested that neighbourhood), on the old road to Orleans, was purchased, with a piece of ground adjoining ; and every preparation was made by sinking a shaft, propping up the cavities, and walling off various portions, for receiving their future contents. The ceremony of consecrating the intended Catacombs was performed with great solemnity on the 7th of April, 1786, and on that same day the removal from the cemetery began. This work was always performed at night ; the bones were brought in funeral cars, covered with a pall, and followed by priests in their surplices, chanting the service of the dead. When they reached the Catacombs the bones were shot down the well, and the rattling and echoing which they made in their fall was as impressive a sound as ever was heard by human ears. The various tombstones, monuments, etc., not claimed by the families of the deceased, were removed and arranged in a field belonging to the Tombe Isoire ; some of them were very curious ; and among them was the leaden coffin of Mad. de Pompadour. They were all destroyed however during the Revolution ; and a ginguette was erected on the spot. The cemeteries of St. Eustache and St. Étienne des Grès having been suppressed in 1787, the bones from them were removed to this general deposit, by order of the government. The Catacombs served also as convenient receptacles for those who perished in popular commotions or massacres. The bones, when first brought to the Catacombs, were heaped up without any kind of order, except that those from each cemetery were kept separate. In 1810, a regular system of piling up the bones was commenced under the direction of M. Héricart de Thury. Openings were made to obtain air, channels were formed to carry off the water, steps were constructed from the lower to the upper excavation, pillars erected to support the dangerous parts of the roof, and the skulls and bones built up along the walls. The entrance to the Catacombs is near the Barrière d'Enfer ; and one for workmen exists near the old Orleans road : but for some years past admission into them has been strictly interdicted on account of the very dangerous state of the roofs of the quarries. A few persons have by great interest been, by

the prefect of police, lately allowed to enter ; but, in general, the faculty of admission may be said to be impossible to be obtained ; we, however, subjoin a brief description of them, in order that an idea may be formed of their contents. The staircase down to the Catacombs consists of 90 steps ; at the bottom of which a series of galleries conducts to that of *Port Mahon*, so called from an old soldier, who worked here and amused himself, in his leisure hours, for 5 years, in carving out of the stone a plan of Port Mahon, where he had been long a prisoner. At a short distance from this spot are some enormous fragments of stone nicely balanced on a base, hardly exceeding a point, and in this equilibrium they have remained for more than two centuries. About 200 yards further on is the vestibule of the Catacombs. It is of an octagonal form. On the sides of the door are two stone benches, and two pillars of the Tuscan order. Over the door is the following inscription :—*Has ultra metas requiescunt, beatum spem spectantes*. The vestibule opens into a long gallery lined with bones from the floor to the roof. The arm, leg, and thigh bones are in front, closely and regularly piled together, and their uniformity is relieved by three rows of skulls at equal distances. Behind these are thrown the smaller bones. This gallery conducts to several rooms, resembling chapels, lined with bones variously arranged ; and in the centre, or in niches of the walls, are vases and altars, some of which are formed of bones, and others are ornamented with skulls of different sizes. These chapels contain numerous inscriptions ; one is called the *Tombeau de la Revolution*, another the *Tombeau des Victimes*, and they contain the bodies of those who perished either in the early period of the Revolution, or in the massacres of the 2d and 3d September. On a large stone pillar is the inscription *Memento, quia pulvis es* ; and in another are sentences taken from the work of Thomas à Kempis, “The Imitation of Christ.” Here too, is a fountain, in which some golden fish were put, and in which they lived but did not spawn. The spring was discovered by the workmen ; the basin was made for their use, and a subterraneous aqueduct carries off the waters. M. Hericart de Thury named it *la Source d'Oubli*, but it is now called *Fontaine de la Samaritaine*, from an inscription of the words of Christ to the Samaritan woman. A faint mouldering smell is perceived, but not to any unpleasant or dangerous

degree. Two cabinets have been formed in the Catacombs by M. Hericart de Thury. One is a mineralogical collection of specimens of all the strata of the quarries ; the other is a pathological assemblage of diseased bones, scientifically arranged. There is likewise a table, on which are exposed the skulls most remarkable either for their formation or the marks of disease which they bear. The album which is kept at the Catacombs contains a great many effusions of sentiment, a few of devotional feeling, and numerous miserable witticisms and profligate bravados. The calculations differ as to the number of bones collected in this vast charnel-house. It is, however, certain that it contains the remains of at least 3,000,000 of human beings.

Returning from hence the stranger will come to the

**HÔPITAL COCHIN**, 45, rue du Faubourg St. Jacques.—This institution was founded by M. Cochin, the benevolent rector of St. Jacques du Haut Pas, in 1780, and its buildings were finished in 1782. It was at first intended by the founder for his own parishioners ; but patients, of the same classes as those of the Hôtel Dieu, are now received here from all parts of the capital. The number of beds is 112 ; and the *Sœurs de Ste. Marthe* attend upon the patients. The hospital may be visited by strangers daily.

In the rue des Capucines, No. 39, faubourg St. Jacques, is the

**HÔPITAL DES VÉNÉRIENS**.—This establishment was fixed in its present locality in 1784 ; it contains 650 beds for persons of both sexes, as well as for children who may have become infected by means of their parents. (1) Gratuitous advice and medicines are also given to persons at their own houses. Nearly 3000 patients are annually admitted. Attached to it is a *Maison de Santé* for the same class of complaints, founded in 1809, and situated at 17, rue du Faubourg St. Jacques. As may be readily imagined, permission to visit these establishments is not easily obtained, and is not very desirable.

On crossing the rue du Faubourg St. Jacques, the visitor will find the

**MAISON D'ACCOUCHEMENT**, 3, rue de la Bourbe. — This hospital which occupies the buildings of the Abbey of Port

(1) A separate hospital for female patients is about to be formed at 97, rue de l'Oursine.

Royal, rendered famous by the Jesuits and Pascal, was devoted to its present purpose in 1814, having been previously mixed up with the establishment of the *Enfans Trouvés*. It contains in all 430 beds, of which 250 are for patients, 25 for children, and 150 for pupils. Any woman in her 8th month of pregnancy, who declares herself to be in distress, is admitted to this hospital without any further question being asked. They are attended in their confinement by women, or, if need be, by the first surgeons; and, unless their health will not admit of it, are removed from the hospital after the expiration of 9 days from their confinement. They are allowed to send their children to the *Enfans Trouvés* if they please; but if they take them home they are furnished with a supply of clothing. Works of different kinds are provided for them. A school for female practitioners in midwifery is attached to this hospital, and the pupils after a course of one or two years are examined by the Faculty of Medicine, and are allowed to practice on receiving a diploma. Some are admitted gratuitously; but they pay in general 600 fr. annually, during the courses. Strangers are not allowed to inspect the hospital, without a permission from the director.

From hence the stranger may proceed to the

**HÔPITAL MILITAIRE AND CHURCH DU VAL DE GRACE, 277, rue St. Jacques.**—The buildings of this hospital belonged to a convent of nuns, who were originally established at the Val Profond, near Bièvre le Châtel, three leagues from Paris; but transferred to the capital in 1621, by Anne of Austria, consort of Louis XIII. The community were at first lodged in the Hôtel du Petit Bourbon, in the faubourg St. Jacques; but, a few years after this new establishment, the nuns began to build a regular convent, of which the Queen laid the first stone in 1624, and contributed about one-half of the expense. The Queen, having been married 22 years without issue, made vows in a great number of churches and chapels, and among others in that of the Val de Grace, where she promised to build a church, if her desire to give an heir to the throne should be realised. At length, on the 6th of September, 1638, she gave birth to a prince, afterwards Louis XIV. After the death of Louis XIII., the Queen determined to fulfil her vow. On the first of April, 1645, Louis XIV. laid the first stone of the church with great pomp. The celebrated Mansart furnished the plans, and superintended the execution of the

building for some time, but having lost the Queen's favour, it was entrusted to Lemer cier, and subsequently to Le Muet and Leduc. The exterior of this edifice does not equal the interior in architectural beauty: the curve of the dome is heavy, and the four campaniles, or little bell-turrets, that stand out from the gallery on which the dome rests, are too close to the body of the building, with which they are not made to harmonize. The west front has two ranges of columns of the Corinthian and Composite orders, each covered with a pediment; and is approached by a flight of large and wide steps. The plan of the church is that of a Latin cross, in the long arm of which, forming the nave, the public used to attend service, and in the shorter arms were chapels for the ladies of the convent. The intersection of the cross is formed in a circle, from whence four lofty arches open into the arms, and small chapels or passages into the intermediate spaces. Above rises the first domical vaulting, and from this springs the lofty gallery surmounted by the second dome and cupola. The western arm of the cross, or nave, has an aisle on each side, in which altars were formerly placed. The decorations of this as well as the other arms, and the circular part in the middle of the church, are of the Corinthian order, the capitals of the pilasters and all the ornaments being sculptured with great boldness and delicacy. In the spandrels of the arches of the nave are large figures representing the Christian virtues; and the circular vaulting of its roof is covered with richly-decorated compartments filled with figures of saints. The pendentives of the lower dome contain circular compartments, in which are placed fine alto-relievos of the four evangelists. The pilasters of the gallery supporting the second dome are of the Composite order; and the vault of the dome itself is painted on stone by Mignard, forming one of the finest frescos in France. Around the frieze below the gallery, is an inscription in golden letters commemorating the building of the church by Anne of Austria. The high altar is surmounted by a magnificent canopy supported by six spiral columns of grey marble, with bases, capitals, and foliage of bronze gilt. Four angels placed on the entablature of the columns hold censers; and from palm-branches resting on the same entablature are suspended small angels with scrolls bearing inscriptions. The whole is terminated by a globe and cross. In front of the altar, and in the centre of the intersection of the cross, the



letters A. L. are inlaid with white marble in the pavement, which here, as well as throughout the whole of the edifice, is formed of the most precious marbles, without the mixture of any ordinary stone. The chapels for the nuns are separated from the rest of the building by iron gratings, and in that behind the altar, which is a beautiful piece of architecture, a crimson curtain screened the superiors of the convent from the view of the congregation. In the northern arm of the cross is the entrance to a vault where the superiors were buried, on marble shelves. The nuns were buried underneath the nave, in a vault, the entrance to which is near the western door. A small confessional, with a strong iron grating, opens into the church near the high altar, from one of the passages behind. The foundress bequeathed her heart to this church; and the custom prevailed for some time after of sending hither the hearts of all the deceased members of the royal family. They were encased in silver, and deposited in the chapel of St. Anne. Under Napoleon the convent was converted into a military hospital, but the church, which was a general dépôt for the effects of hospitals of the same nature, fortunately escaped without damage from the fury of the Revolutionists. In 1826 it was repaired, and restored to divine worship. The stranger cannot fail to be interested in the historical associations of the place, which was the favourite convent of the nobility of France, and at the extraordinary sumptuousness of the decorations of the church. The hospital, which contains 1500 beds, may be visited on demanding permission: the church is open every day, and the vaults, etc. are shown by a military attendant.

On passing into the rue de l'Arbalète, the visitor will find, at No. 13, the

**ÉCOLE DE PHARMACIE.**—This school occupies the site of an ancient convent called Hôpital de l'Oursine; the new buildings, which are plain but commodious, have been erected very lately. The first botanical garden that existed in France was formed in the grounds of this convent in 1580, on the model of that of Padua. Strangers may visit this establishment every day except Sunday. (*See Public Institutions.*)

The visitor, on passing into the rue Mouffetard, will find the church of

**ST. MÉDARD**, third district church of 12th arrondissement.—It was the parish church of the village of St. Médard, as

early as the 12th century, and was dependent on the abbey of Ste. Geneviève. The nave and aisles are of the end of the 15th century: the choir and aisles surrounding it are of the dates 1561, 1586, when many repairs and additions were made to the church. The tower, which has a very picturesque spire, is probably as old as the nave. In 1685 and 1784, the church was embellished, in the language of the time, and the barbarisms of its choir and chapels were then added. Some curious adaptations of Corinthian capitals, belonging to the former of these dates, may be remarked in the north aisle of the choir. The only pictures worthy of notice which it contains are a copy of a Dead Christ, by Vandyke, in the chapel of the Crucifixion; and a charming picture of Ste. Geneviève, by Watteau, in the chapel of that saint. The material deficiencies of this church are compensated by some very curious historical events connected with it. In 1561, a violent attack was made upon it by some Calvinists, after hearing a sermon in a neighbouring house. Several of the congregation in the church were killed, and much damage was done to the altars and windows. In 1727, the Abbé Paris was buried in the cemetery of this church, and in 1730 the convulsions at his tomb began, which gave rise to the sect of the Convulsionists. All the lamentable displays of religious extravagance caused by this sect took place in this church; and the scandal occasioned by the scenes that occurred was only suppressed by closing the cemetery in 1732. The celebrated advocate Patru, called the French Quintilian, and Nicole, the moralist, were also buried here.

In the rue de l'Oursine, 97 bis, is the *Maison de Refuge et de Travail pour l'Extinction de la Mendicité*, a benevolent institution founded in 1828. Poor persons are fed, lodged, and clothed here upon condition of working. Of their earnings, one-third goes to the house, one-third is reserved for a fund to be given to them on leaving the establishment, and the remaining third is paid to them weekly. The house contains nearly 400 beds, and was originally a convent of nuns. Strangers may visit it on application to the porter.

At the corner of the rue Censier is the *Fontaine de Bacchus*, so called from a figure placed in a circular aperture, holding a goat-skin, and offering water to the inhabitants of the faubourg St. Marceau, who, for the most part, are friends to a stronger beverage.

The visitor now crosses the small stream of the Bièvre (see *Introduction*, p. 32), the muddy and unwholesome waters of which are of great value to the numerous tanners and dyers, who have established themselves along its course from time immemorial. The bed of this river is going to be lined with masonry, and the supply of water so regulated that a stronger current may be produced, and all impurities removed.

On turning into the rue du Fer à Moulin, the stranger will find a large open space, on the southern side of which is the

**MAISON SCIPION.**—Under the reign of Henry III., a rich Italian gentleman, named Scipion Sardini, built an hotel on this spot, which was purchased, in 1622, to form an asylum for aged and infirm men. In 1636, it was given to the Hôpital de la Salpêtrière for its slaughter-house, baking-office, etc. It now forms a general bake-house for all the hospitals, the hospices, the Quinze-Vingts, and the Deaf and Dumb Asylum. Strangers are allowed to visit this immense establishment.

Immediately opposite to this house, at the corner of the rue du Fer, and the rue des Fossés St. Marcel, are the

**NEW ANATOMICAL SCHOOLS**, built on the site of the ancient cemetery of Clamart, which has long been disused as a place of burial. These schools, consisting of well-ventilated galleries, one story high, lighted by sky-lights, are on a very extensive and commodious scale; and the bodies are now removed here from the hospitals for the instruction of the medical students.

Eastward of this is the

**CIMETIÈRE DE STE. CATHERINE**, in the rue des Francs Bourgeois St. Marcel.—It has been closed since the year 1815, and the only interesting monument is that erected to General Pichegru, who, as our reader will recollect, was implicated in a conspiracy against the life of Napoleon, interred here in 1804.

**MANUFACTURE ROYALE DES GOBELINS (TAPESTRY AND CARPET MANUFACTORY)**, 270, rue Mouffetard.—From the 14th century dyers of wool have been established in the Faubourg St. Marcel, upon the Bièvre, the water of that small river being favourable to the process of dyeing. One of them, Jean Gobelin, who lived in 1450, amassed considerable wealth, and possessed much property upon the banks of that river. His descendants continued to labour with success; but having become very rich, they renounced the profession of dyers, and filled various offices in the state. To the Gobelin family suc-

ceeded Messrs. Canaye, who did not confine themselves to the dyeing of wool, but began to manufacture tapestry, which until that period had been confined to Flanders. About 1655 they were succeeded by a Dutchman named Glucq, and a workman named Jean Liansen, who excelled in the art. The establishment prospering, Louis XIV., at the suggestion of Colbert, determined to form it into a royal manufactory. The houses and gardens of the establishment were purchased in 1662. Skilful artists were attached to the manufactory, and, in 1667, the celebrated Lebrun was appointed director (1). The work-rooms are seven in number, and contain pieces of tapestry in different states of forwardness. In the work called the *basse lisse*, the loom is placed horizontally like that of the weaver; in the *haute lisse* the warp is vertical and the workman has his frame before him. Being placed behind the canvas on which he is employed, his back is turned towards the model, to which he occasionally refers, in order to compare the colour of his yarn with that part of the picture he is copying. The object of the process being to present as smooth and delicate a surface as possible, the ends of the woollen and silken threads, woven in with small spindles, are brought back to his hand by the workman, and all cuttings and fastenings on and off are performed behind the piece of work. Hence the necessity of his working on the wrong side. All the finest tints and the boldest touches of a Rubens are here daily imitated with admirable fidelity, and the effect of a picture so copied is equal to that of an oil painting without the disadvantage of varnish. The apparatus for straining and elevating or lowering the frames is ingenious and well constructed. It requires occasionally the labour of from two to six years to finish a single piece of tapestry, the cost of which often amounts to 18,000 fr., and even at this rate the workmen, who are about 100 in number, are very inadequately paid. The productions of this manufactory, which is supported by the government, are chiefly destined for the royal palaces, or for presents made by the king; those not intended for these purposes are allowed to be sold. Connected with the manufactory is an establishment for dyeing wool, directed by able chemists, where an infinite number of shades, mostly unknown in trade, are dyed for the tapestry. There is also a drawing-

(1) Lebrun painted his famous battles of Alexander the Great as models for this manufactory.

school; and an annual course of lectures is delivered upon chemistry as applicable to dyeing. To this establishment has been annexed the celebrated carpet-manufactory, which was created a royal establishment in 1604, by Marie de Médicis, in favour of Pierre Dupont, who invented the process for finishing the carpets, and who was placed at its head with the title of director. The workshops, originally placed in the Louvre, were transferred, in 1615, to a soap-manufactory at Chaillot, and the establishment hence derived the name of *La Savonnerie*. In 1826 it was joined to the Gobelins. The pieces manufactured here are placed perpendicularly, like the tapestry *de haute lisse*; but with this difference, that in the latter the workman is placed on the *wrong* side, whilst in the former he has before him the *right*, as in tapestry *de basse lisse*. Here, since a downy surface is sought to be produced, the workman, in weaving, brings out loops and ends of woollen yarn towards his hand, and all the cutting, etc., takes place on the right side of the piece of work. The workman consequently requires to be placed on that side where he has to cut. The carpets thus manufactured are far superior to those of Persia in the evenness of their surface, the fineness, and, at the same time, the strength of their workmanship. Their colours and designs are inimitable. It is impossible to set any price upon them, as none are allowed to be sold; and there are carpets of which the manufacturing cost 40,000 fr. The largest carpet ever made is probably that manufactured at La Savonnerie, for the gallery of the Louvre: it consists of 72 pieces, forming altogether a length of more than 1,300 feet. In one of the rooms of this establishment there is a collection of some of the finest productions of the establishment. The closeness with which the pictures of Rubens can be reproduced will here principally strike the visitor's attention. For admission foreigners have only to present their passports: the days are Wednesdays and Saturdays, from 2 to 4 in winter, and from 2 to 6 in summer.

In the rue des Trois Couronnes, leading to the south from the rue Mouffetard, at the corner of the rue des Marmouzets, is a house called sometimes the *Maison de St. Louis*, and, in the immediate neighbourhood, the *Maison de la Reine Blanche*, mother of that king. This idea is erroneous: the house is of the 15th century. The gateway, and a very elegant porch within, are in good preservation. The cellars are said to be

exceedingly extensive. In the rue des Gobelins two houses of the same date are also to be seen.

From hence the visitor may proceed to the Barrière d'Italie, by which the road to Fontainebleau and the south-east of France passes. Near to this is the *Abattoir de Villejuif*, so called from a small village without the walls of the town. In plan and appearance this slaughter-house is a counterpart of the other buildings appropriated to the same purpose.

Northward along the Boulevard de l'Hôpital is the

**MARCHÉ AUX CHEVAUX.**—This market was originally established on the Boulevard des Capucines, in 1604, by Henry IV., and was transferred hither, in 1642. In 1818 it was planted, and the ground arranged so as to form avenues for exercising the horses. In the middle are two plain fountains, surmounted by lamps; between the avenues are stalls for separating the horses; and on one side is what is called an *essai*, formed of an artificial hill in a semicircular form, rising like an amphitheatre, above the level of the avenues, for the purpose of trying the strength and skill of draught-horses previous to purchase. The animal is put to the proof by the wheel or wheels of a cart being clogged, and men pulling it behind to render it difficult to be dragged. The market is held on Wednesdays and Saturdays, from noon till four o'clock in winter, and from noon till six in the summer. Horses for ordinary purposes are principally sold here; those of a finer description are not readily purchased. Mules and asses are also sold here. The purchaser will do well to be on his guard against deception, since rognery in horse-flesh is here the order of the day. The police regulations tend to diminish this evil as much as possible.

On the eastern side of this Boulevard a new prison is on the point of being erected, which is intended to replace that of La Force. It will be on the most extensive scale, and will be so arranged that each prisoner will have a separate cell. The funds voted for it by the municipality of Paris amount to three millions and a half of francs.

On the eastern side of this Boulevard is the

**HOSPICE DE LA VIEILLESSE, or LA SALPÊTRIÈRE.**—At the beginning of the reign of Louis XIV., the civil war had drawn an immense number of beggars to Paris; and in 1656 the establishment of a general hospital for their confinement was ordained. Extensive buildings, previously occupied as a salt-

petre-manufactory, were granted for that purpose and Liberal Bruant was charged to make the necessary alterations. The Hôpital de la Salpêtrière is 1,680 feet in length, and 1,164 in breadth; its superficies are 108,640 square yards; and all its arrangements are on a grand scale. The principal front to the north-west is above 600 feet in length, and is situated at the bottom of a court which serves for a promenade. In the centre of it is a vestibule leading to the church, a large and heavy building, not devoid of a certain air of grandeur from its immense size. Four naves, forming the arms of a cross, meet in a large circular space covered with a dome, into which, between the naves themselves, four large chapels also open. The naves are each 60 feet long, and the diameter of the circular part is the same. The buildings of the hospital are not remarkable for any thing except their vast size. In 1662, from 9,000 to 10,000 paupers were admitted here. It is now exclusively appropriated to the reception of women, who are divided into five classes, viz:—1, Reposans, or aged servants of the hospitals; 2, infirm, or 80 years of age; 3, those 70 years of age, or afflicted with incurable wounds; 4, the sick; 5, epileptic persons and lunatics. The total number of inmates, including 600 servants, is nearly 7,000. The lunatics, of whom there are about 600 dangerously mad, and 400 not so heavily afflicted, are kept in separate infirmaries, and are treated with the greatest care and attention. The latter are allowed to amuse themselves in the occupations they choose, especially in gardening, and many recoveries of reason are known to take place. There is a small market within the walls of this establishment, where the prices of goods are regulated by the administration of the hospital. The kitchen, laundry, pharmacy, etc., are all on a most extensive scale, and a visit to this hospital cannot but be highly interesting and gratifying to every lover of humanity. Strangers are readily admitted on applying at the porter's lodge.

On the quay eastward of this hospital, at No. 55, is the *Dépôt des Laines et Lavoir Public*, an establishment formed in 1813, to perfect the dressing of wool, a sale of which takes place here daily.

Returning westward along the river, the visitor comes to

The PONT D'AUSTERLITZ, which was begun in 1801, and finished in 1807 by Beaupré and Lamandé. It is exceedingly light and elegant in appearance; and received the name of

Austerlitz, in memory of the victory gained by the French, December 2, 1805, over the Russians and Austrians. Upon the second entrance of the allied armies, the name was changed to *Pont du Roi*, and since to *Pont du Jardin des Plantes*. Its length between the abutments is 400 feet, and its breadth 37; the piles and abutments are of stone founded upon piles, and its five arches are of cast iron. It cost three millions of francs, and was the second bridge of iron constructed in Paris.

The visitor has now arrived at the

**MUSÉE D'HISTOIRE NATURELLE, at the JARDIN DES PLANTES.**  
 —At the solicitation of Herouard, his chief physician, and Guy de la Brosse, physician in ordinary, Louis XIII. founded the Jardin des Plantes, in 1626; but the edict did not appear till May 1635. Several distinguished men, among whom may be reckoned Guy de la Brosse, Duverney, Tournefort, Vailant, Bernard de Jussieu, and Cysternay du Fay, contributed greatly to the prosperity of the establishment, previous to the appointment of Buffon, in 1739, to the functions of superintendent. That celebrated naturalist devoted himself with persevering zeal to the interests of the garden; and before his death, in 1788, the names of Daubenton, Antony de Jussieu, Winslow, Antony Petit, Faujas de St. Fond, Van Spaendonck, Desfontaines, Fourcroy, and Portal, shed lustre upon the establishment. At the Revolution, the universities, the faculties of medicine, law, etc. being suppressed, there was reason to fear that the king's garden would be involved in the general proscription; but, as it was considered national property, and visitors of all classes were equally well received, and as the people believed the garden to be destined for the culture of medicinal plants, and the laboratory of chemistry to be a manufactory of saltpetre, it was respected. During the reign of terror, and up to the time of Napoleon, the institution continued to be greatly neglected and abused for want of funds. But on his arriving at the head of affairs a new impulse was given to this establishment, and the only temporary check which it received was in 1814 and 1815, when there was reason to fear that the foreign troops who occupied Paris would destroy the garden: by a special convention it was however protected from all injury. The magnificent cabinet of the Stadtholder was claimed, but it was afterwards agreed that an equivalent should be furnished from the duplicates of the museum. Several valuable gems were returned to the Pope; and many



objects of natural history and books belonging to emigrants were restored. Since that time, however, the support of this museum has been munificently provided for by the state; large funds are annually voted for the professors and pupils of the institution, and its condition was never so flourishing as at the present moment. (See *Public Institutions*.) It is under the control of the Minister of the Interior; and consists of, 1st, a botanical garden, with spacious hot-houses and green-houses; 2d, several galleries, in which are scientifically arranged collections belonging to the three kingdoms of nature; 3d, a gallery of anatomy; 4th, a gallery of botany; 5th, a ménagerie of living animals; 6th, a library of natural history; and 7th, an amphitheatre, with laboratories, etc. for public lectures on every branch of science connected with natural history.

*Garden.*—Upon arriving at the gate by the quay, the cabinet of natural history is seen at the opposite extremity of the garden. On the right and left are two fine avenues of lime trees; and beyond these, on the right, the ménagerie, extending to the rue de Seine; on the left are groves of forest-trees, bordering the rue de Buffon. In front are beds of various smaller plants, nurseries, etc. that extend the whole length of the garden. The first four beds contain medicinal plants; two indigenous plants, and two exotics. The two next contain duplicates of the most beautiful perennial plants of the botanical garden; and in the two last are cultivated plants for domestic uses, and border-flowers. We now arrive at a sunk bed inclosed by an iron railing. From the beginning of the spring to the end of the summer, it presents a splendid display of roses, lilacs, fontanesias, etc. We next cross an alley, and arrive at the nursery, which is also surrounded by an iron railing. On the south is a bed in which such plants are cultivated as require peculiar care. Beyond the nursery are two beds inclosed with a trellis, and devoted to the multiplication and naturalization of such foreign perennial plants as pass the winter without shelter in our climate. On the left hand, to the east of the avenue, are plantations of forest-trees of all countries, and of other plants that pass the winter in this climate. Here too is established a café for the accommodation of visitors. At the south eastern part of the garden will be perceived, parallel to the avenue of that side, the new geological and mineralogical gallery. On the right, and to the west of the avenue on that side, are inclosures of fruit trees, and hot

beds ; while on the rising ground at the south-western end of the avenue is a magnificent series of conservatories built of iron, with an extraordinary extent of glass, arranged in the most scientific manner. They are warmed with hot water, and are sufficiently large to receive the tall plants of tropical countries and of the Australian islands. Between the conservatories is a path conducting to two hills. One called the labyrinth, from its numerous intricate paths, is of a conical shape. On the ascent is a cedar of Lebanon, the first seen in France, which Collinson, a wealthy English physician, presented to the garden in 1734. From this elevated spot a view extends over the garden, the greater part of Paris, and the distant landscape in the direction of Montmartre, Vincennes, and Sceaux. On the eastern slope is a small inclosure, in the centre of which a simple granite column, resting on a base of different minerals, marks the grave of Daubenton. The western hill is a complete nursery of fir-trees, nearly all the known species of which are planted upon its sides. At the foot of this hill is a spacious enclosure, in front of the amphitheatre, with the botanical gallery, the residence of the administrators and some professors, and a gate leading into the rue de Seine, on the left. The enclosure is used for the exposure, during the fine weather, of the most beautiful trees of New Holland, the Cape of Good Hope, Asia Minor, and the Coast of Barbary, which have passed the winter in the green-house. At the door of the amphitheatre are two beautiful Sicilian palms, 25 feet in height, which were presented to Louis XIV. Near the amphitheatre is the entrance of the ménagerie. The varied surface of the ground, the diversity of the plantations, and the singularity of the constructions, give the appearance of a landscape garden to this part of the establishment, where a great number of foreign trees have been naturalized.

*Ménagerie.*—When Louis XIV. fixed his residence at Versailles, the Academy of Sciences solicited him to establish a ménagerie in the magnificent park belonging to his palace. This ménagerie continued to be enriched under the reigns of Louis XV. and XVI. The latter monarch being obliged to quit Versailles, the animals were neglected, and several of them perished for want of food. Those which remained were removed to the Museum in 1794. Some were placed in temporary buildings, others in the groves, and the plan of a ménagerie was immediately laid out ; but it was only by degrees

that the necessary ground was obtained, and the enclosure did not attain its present extent till a few years ago. The space appropriated to tame animals is divided into numerous parks or enclosures. These parks, round which the public can walk, are subdivided into converging compartments, each terminated by one side of a central building, into which the animals retire at will in the day-time, and are shut up during the night. At the extremity of these parks, and near the river, is the building for the wild beasts. The dens, 21 in number, are sufficiently large for the animals to gambol and show themselves with advantage to the public, who are separated from them by a space of four feet and a strong iron railing. The collection of wild animals includes lions, many varieties of the bear, tigers, leopards, hyænas, wolves, etc. Among the parks appropriated to the tamer animals is one called the rotunda, from a large building erected in the middle. Here are two elephants, a giraffe, the North American bison, etc. The other parks contain a great variety of the deer and antelope species, as well as numerous individuals of the various tribes of goats and sheep from Asia, Corsica, etc. In them there are camels, zebras, and their related species, ostriches, cassowaries, and a large collection of water-birds. The pheasant-house contains numerous varieties of that tribe of birds : it is a pretty semicircular building, and is divided into ample and airy cages. The *volerie* is destined for the birds of prey, and possesses a very large and valuable series of the eagle and vulture tribes, among which those of Egypt and South America will be particularly noticed. The monkeys are kept in a new stone building of much elegance, and form a very large family, comprising a great proportion of all the species at present known. The chief curiosity of this tribe of animals is the ouran-outang, of which species a very fine individual has been lately presented to the museum. It is kept apart from all the rest, and on its first arriving was exceedingly docile and good tempered. Between the parks and the botanical garden are three deep paved courts with cells, where bears afford much amusement to the public. In these pits are sometimes a number of wild boars, which generally unpave them. The ménagerie having successively possessed a great number of foreign animals, which have been dissected, has given rise to most important researches in comparative anatomy. It has enriched the collections with many

new species, and has enabled the zoologist to study the instinct, intelligence, and habits of animals ; the influence of education, confinement, domesticity, and change of nourishment ; the phenomena relative to their gestation, to the care which they take of their young, and to the development and propagation of certain qualities, which in process of time constitute peculiar races. A large addition has lately been made to the space allotted for the ménagerie, and this part of the establishment may be expected to receive considerable further development.

*Cabinet of Natural History.*—The building which bears the name of Cabinet or Gallery of Natural History is 390 feet in length. It fronts the east on the side of the garden, from which it is separated by a court and an iron railing. It is three storeys in height, but is very plain in the style of its architecture. The cabinet is divided into the following sections :—1, geological collection ; 2, minerals ; 3, mammalia ; 4, birds ; 5, reptiles ; 6, fishes ; 7, articulated animals ; 8, inarticulated invertebrated animals. *Geological Collection.*—This immense and invaluable collection was until lately contained in the building just mentioned. It is now about to be placed in the new gallery built for it on the south-eastern side of the garden, and which is 350 feet in length, by about 50 in width. Along its internal walls cases, from 8 to 10 feet in height, are arranged ; and the roof is supported by rows of Corinthian columns, leaving a long gallery in the middle, in which are to be placed the cases of the mineralogical collection. The geological specimens are all classed according to the date of the formations in which they are found. The greater number are accompanied by a portion of the rock which contained them ; and a very fine collection of rocks regularly classed forms part of the collection. The series of specimens of invertebrated animals is peculiarly rich : the fossil fishes will also occupy a great number of cases. The specimens of the tertiary formations are remarkably fine, and are relics of the exertions of the great Cuvier, to whom the whole of this part of the museum may be said to owe its existence. The directors of the museum with great liberality have presented plaister casts, accurately coloured from the originals, of the more important or the rarer fossils, to foreign institutions, and have received similar presents in return. Since the whole is shortly to be arranged in the gallery above mentioned, a

further description of the contents cannot as yet be given.

*Collection of Minerals.*—The mineralogical collection is divided into four grand classes, according to the system of M. Haüy, viz.:—1, earthy substances, containing an acid, the salts of former systems; 2, earthy substances or stones; 3, inflammable substances; 4, metals. Of the first two classes of minerals, the most interesting specimens are the phosphate, fluato, nitrate, and arseniate of lime; a fine crystal of Icelandic calcareous spar; metastatic crystals from Derbyshire; satin spar; the aluminous fluato of silex, which furnishes several precious stones for jewellery; the borate of soda; and the alkaline fluato of alumine or cryolite. Several of these specimens, particularly of the yellow, red, and white topaz, are remarkably beautiful. The second class of minerals, namely, that of stones or earthy substances, are hyaline quartz, the rose-coloured or Bohemian ruby, the blue, the yellow (or Indian) topaz; the yellow-brown, or smoked topaz; the dark green, the dull red agates, among which we may distinguish chalcedony, cornelian, sardonyx, quartz resinite; the sanguine jasper; the corundum, including the ruby, topaz, and Oriental sapphire; the chrysoberyl, the chrysolite, the emerald, the beryl, the cordierite, the euclase, and the garnet; felspar; the tourmaline, amphibole, and pyroxene; lapis lazuli; some large slabs of mica, etc. Among various objects belonging to this collection are a superb vase of the brecciated porphyry of the Vosges, two very large groups of crystals of colourless quartz; several cups of agate, chalcedony, and jasper of different colours, another of rock crystal, a cup of lapis lazuli; a great number of different slabs of marbles polished, etc. Among the inflammable substances and the metals, the specimens to be noticed are, native sulphur, some superb groups of translucid crystals, a series of diamonds, rough and cut, solid and liquid bitumen, and yellow amber. Of the latter, several pieces contain insects enveloped by the amber when in its liquid state, without injuring their form. In the class of metallic substances are specimens of gold and silver, among which should be noticed a piece of massive gold from Peru, which weighs  $16\frac{1}{4}$  ounces; a fine specimen of native silver from Mexico, and the different combinations of silver with sulphur and antimony, and the carbonic and muriatic acids; specimens of platina; quicksilver; lead, in every combination of form and colour; the different varieties of

copper ; a numerous collection of *aërolites* ; iron ores ; various specimens of oxide of tin, zinc, and bismuth ; arsenic, manganese, antimony, uranium, molybdena, titanium, tungsten, tellurium, and chrome. The collection of minerals is one of the most precious in existence, on account of the great number of choice specimens which it possesses, and the order in which they are distributed. The riches of this division of the institution were greatly augmented in 1825, by a present made by Charles X. of a fine mineralogical collection purchased by the civil list for three hundred thousand francs ; and continual additions by gift or purchase are being made to it.

*Collection of Mammalia.*—Ascending to the upper storey of the Cabinet, we enter the rooms which contain the zoological collections. The first three rooms and that at the farthest end contain the *mammalia*, arranged according to the system of Baron Cuvier. The intermediate gallery is occupied by the birds and animals without vertebræ. The number of *mammalia* amounts to upwards of 1,500 individuals, belonging to more than 500 species. The 1st room contains the family of *mohkeys*, including several species of the *ouran-outang* ; families of apes,—the black ape, the howling apes, the *sakis* or night-apes, numerous species of small monkeys, the *lemurs*. Passing into the 2d room, we see the different species of bats, the bears, the long-nosed coatis, the badgers, the northern glutton, the European and American otters, the most remarkable of which is the sea-otter ; different varieties of dogs, and various species of wolves ; numerous species of foxes, *hyænas*, seals, sea-lion, sea-elephant, the Arctic walrus (vulgarly called the sea-cow), the armadillo of America ; the *manis*, the anteaters ; the *orycteropus* or ground-hog ; the American tapir ; the *ornithorynchus*, the large flattened muzzle of which resembles the bill of a duck ; numerous species of the cat genus, comprehending lions, tigers, leopards, lynxes, etc. The 3d room contains numerous species of the *mangouste*, one of which is the *ichneumon* ; the *didelphis*, or animals with a pouch, comprehending opossums, kangaroos, etc. ; the *rodentia*, to the number of 100 species ; those most worthy of attention are the beaver, the dormouse, the hamster, the *chinchilla*, and the *alactaga* ; 23 species of squirrels, among which is the flying squirrel ; the porcupines ; and numerous species and varieties of hares and rabbits. The last case of this room is filled by sloths. After having passed through the gallery

Where the birds are placed, we enter the room which contains the order ruminantia. In the middle of the room are the auroch, the dromedary, the camel, the Canadian stag, and the elk, the vicunna, the lama, the musk-deer, the *moschus pygmaeus*, and numerous species of the genus *cervus*; the Barbary antelope, the steinbock, the plunging goat of the Cape, the griesbock, the woolly antelope, and many specimens of the same family; several varieties of the goat, among which is the ibex; and various races of sheep. These rooms, although spacious, being found inadequate to contain the whole of the collection of mammalia; a considerable number of the animals have been placed in a gallery on the ground-floor, through which the visitor passes upon leaving the museum by the extremity opposite to that where the principal staircase is situated. Here are the Arabian horse; the Baskir horse, covered with long white hair; elephants; rhinoceroses; hippopotami; etc. *Collection of Birds*.—On leaving the gallery of ruminating animals, we re-enter that of birds. The collection comprehends upwards of 6,000 individuals belonging to more than 2,300 different species. Almost all are in a perfect state of preservation, and such means have been found of preparing them that they never change. There is not so numerous a collection existing anywhere else. The gallery which contains it is divided into 57 cases with shelves, on which the birds are arranged in a manner best adapted to their display. To the left, on entering the gallery from that of the ruminating animals, we see the vulture genus, including many specimens at various ages; the numerous species of birds united under the generic name of *falco*, and which comprehends the eagle of different countries, the falcons, a large family, the kites, hawks, buzzards, *pyrargus*, etc. Next come a considerable number of species of the nocturnal birds of prey, comprising the whole of the owl tribe; and the beautiful and numerous family of parrots, divided into cockatoos, lorys, aras, parrots, and perroquets. We then see the toucans, the wrynecks, and the woodpeckers; the cuckoos, among which should be noticed the blue cuckoo of Madagascar, the copper-coloured cuckoo of the Cape, and the golden and klaas cuckoos; the numerous family of the shrikes, of which there are some remarkably beautiful foreign species; the breves from India, adorned with the most beautiful colours; the anthruses, which live on enormous ant-hills in the forests and

deserts of America; the merlins, including the white black-bird; the rose-coloured thrush; the azure thrush of Java; the white-breasted thrush from Senegal, and the guinea-thrush, or magpie of Paradise; the philetons; the motacillæ, including the finches, the wrens, etc. Next come the drongos, the cotingas, or chatterers; the numerous family of the fly-catchers; many species of the genus *tyrannus*, the uphones, the tanagers of America, the manakins from the equinoctial forests of America; the titmice, and the goat-suckers; the numerous genus of the swallows, the larks, the starlings, and the cassinus. The nests of the latter should not escape observation. Farther on are the numerous family of buntings, sparrows, linnets, goldfinches, widow-birds, the birds of Paradise, the jays, different species of pies and crows; the sky-blue pie of Paraguay, and the pie from the Brazils; the hoopoes, the creepers, and the humming-birds. We then meet with the king-fishers and horn-bills; the numerous varieties of the domestic pigeon and the cognate species, several of which are highly deserving of attention; the peacocks, the turkeys, the hoccas, from the warm countries of America, analogous to turkeys; different races of domestic fowls, and several wild species from India, and the Moluccas; the pheasant genus, among which are the golden-pheasant, the superb Argus-pheasant; the numerous family of the grouse; the ostriches; the cassowaries. Next come the bustards, the plovers, the lapwings, the oystercatchers, and the ibis, the most celebrated species, being that worshipped by the Egyptians. We then see the woodcocks; the ruffs; the reeves; the sand-pipers; the boat-bills; the bittern; the crane genus, including the sun-bird; the agawi, or trumpeter of South America; the royal or crowned crane; the storks; fowls; sea-partridges; flamingoes; the sultans, remarkable for the beauty of their plumage; a rare bird, known by the name of the scabbard-beak; the stormy petrels; the tempest birds, the gull family, etc.; a large bird called the Cape-sheep, on account of its size, colour, and gregarious habits; the pelicans; the frigate-birds, whose wings measure from 10 to 12 feet; the tropic-birds, and the numerous tribes of the *mergus* order, including every variety of swans, geese, etc., from all parts of the world. The collection of birds is one of the most complete in existence; and the spectacle which they afford is one of the most beautiful and interesting in the museum. On the walls of the staircase, which leads to



the two rooms below, are expanded the skins of large serpents of the *boa* genus, the colours and scales of which are well preserved. In these rooms are placed the collection of reptiles, unquestionably the richest in the world. It consists of 1,800 individuals, belonging to more than 500 species. Reptiles are divided into four orders, namely chelonians, or tortoises; saurians, which comprehend the crocodiles, lizards, etc.; ophidians, or serpents; and batracians, to which the toads, the frogs, the salamanders, etc., are referred. Of the first three orders there are some too large to be placed in the cases, and they have therefore been suspended from the ceiling or the wall. Among these should be noticed the leather-tortoise, or lute of the Mediterranean; the green tortoise; the caretta, which furnishes the tortoise-shell employed in the arts; the great emyd from Cayenne; the soft tortoise of the Nile; the crocodile of the Nile; the crocodile with a slender muzzle; the gavial or long-muzzled crocodile; the bicarinated crocodile from India; the pike-muzzled caiman; the caiman with bony eyelids; the ouaran of the Nile; the dragon of Cayenne; the safe-guard of America; the iguana of South America; the boas; the pythons; the rattle-snake; the yellow or spear-headed viper, and the lachesis of Cayenne. Round the room are a great number of species of the tortoise family; the crocodiles, the lizards, the basilisks, or long-tailed lizards, the iguanas, the anolis, the geckos, the cameleons, the scinks, the slow-worms, the boas, and almost every kind of snakes of different countries; the horned viper, the cæcilia, the green and brown frog, the bull-frog, the Cayenne frog, the tree frog, the common toad, the rush toad, the alliaceous toad, the toad of Surinam, the salamander, the triton, the crested-triton, the axolotl of Mexico, the anguine siren, and the eel-shaped siren. Most of the reptiles are preserved in spirits of wine. *Collection of Fishes.*—This collection comprehends about 5,000 individuals belonging to more than 2,500 species: of each species it generally possesses one preserved in spirits of wine. The dried fish have been varnished, which has preserved their colours. In the gallery of the ground-floor, among the quadrupeds, is the basking shark (*squalus maximus*). In the cases we meet with the lamprey, the shark, the dog-fish, with other species of the shark tribe; the torpedos; the chimæra, or king of the herrings, the chimæra of the Antarctic seas, the sturgeon, the sea-porcupine, the sun-fish, the salmon, the trout, the piraya,

of South America, the herring, the sprat, the anchovy, the king-fish of the Carribee Islands, the sabre-fish, the bony scaled pike, the common pike, the flying-fish, the carp, the gonorhyncus, the loche, the anableps, the family of the cyprini, the family of the siluroideæ, the cod, the whiting, the turbot, the dab, the sole, the family of the discolobi; the eel, the gymnotus, the electrical gymnotus, the rainbow-fish, and other species of the labrus, the parrot-fish; the family of the sparoidæ; the family of the perch, some of which are very curious; the mackarel, the tunny, the pilot, the sword-fish, the dolphin. *Collection of articulated animals without vertebræ.*—This collection consists of about 25,000 species, and is divided into five classes, namely:—the crustaceæ, the arachnides, the insects, the annelides, and the worms. On entering the gallery of the birds by the small staircase, we must turn to the right to reach the saloon of the carnivorous quadrupeds. The crustaceous animals are placed vertically in the upper part of the cases, which stand in the middle of the room. Those which were too large to enter the frames are placed in glazed boxes on the cornices of the cases which contain the carnivorous animals. Among them are a series of lobsters, crawfish, and crabs. In the cases in the middle of the room are crabs of various species, scorpions, spiders, beetles, in all their varieties; flies of all kinds; piscatoria; the family of the maldanææ, and intestinal worms, among which are some taken from the human body, the horse, the sheep, and the human liver. *Collection of inarticulated animals without vertebræ.*—This class comprehends the shells, the echini, and the polypi. The animals belonging to certain shells are preserved in spirits of wine; those of a large size, as also the naked mollusca, are placed at the bottom of the third division of the chest of drawers, immediately after the collection of insects. The mollusca form two divisions: univalves, or those whose shell is formed of only one piece; and bivalves, or those whose shell consists of two pieces. The first division consists of aquatic and terrestrial; but all those of the second are aquatic. Among those most entitled to notice are the nautilus, the ammonite, the belemnite, the cone, the olive, the cypræa, the ovula, the music-shell, the Chinese parasol, the razor-shell, the tridachna, the ducal mantle, the saddle oyster, and the duck's bill. Besides the shells enumerated, the conchologist will find an almost infinite number of

others remarkable for their form or colours. Next to the shells are the tuniciers, marine animals without heads, and not symmetrical. Then come the radiaria, including the starfish, and the Medusa's heads. The echini, or urchins, have a calcareous shell covered with long spines, and pierced with a great number of little holes. Of this collection, as well as that of the polypi, the number of specimens is extremely great. Of the tubipores, madrepores, millepores, corallines, and sponges, the variety is very complete.

*Cabinet of Comparative Anatomy.*—For this collection, incomparably the richest in existence, the museum is indebted to the unwearied exertions of Baron Cuvier, by whom it was arranged, and under whose direction most of the objects were prepared. The number of rooms is 15. The 1st, on the ground-floor, contains skeletons of the horse, the zebra, and the ass tribe, the wild boar, tapirs, rhinoceroses, etc. In the next room are skeletons of the elephant family from various countries, the cameleopard, the bear, lions, hyænas, and wolves, with many varieties of the dog species. There are various sea animals, among which is a sea-cow, brought from the Polar regions by Captain Parry. In the middle of the room are three whales from the Cape. To the left of this large gallery, and parallel with it, are three others filled with skeletons of ruminating quadrupeds. In the 1st, are those of the buffalo, the ox, sheep, goat, and antelope; in the 2d, those of the stag tribe, including the elk, etc.; and in the 3d, those of the dromedary, lama, camel, and vicunna. By retracing our steps and crossing the gallery containing the whales, we enter a room occupied by human skeletons of different ages and nations: including those of some persons celebrated either for size or deformity, such as Bebe, the King of Poland's dwarf, the Hottentot Venus, etc. A series of foetal skeletons shows the growth from the first month of conception to the birth. On the shelves we see on one side human skulls, from one day old to a hundred years; and on the other, skulls remarkable for their conformation, most of them brought from the Catacombs. On tables in the middle of the room are several heads of the elephant from Asia. From the walls of the staircase leading to the first floor are suspended many heads of the horse, the stag, the dolphin, the hippopotamus, and several species of the ox tribe. The first room above stairs is devoted to a series of entire

heads of vertebrated animals, a great number of those of the human species, Europeans, Tartars, Chinese, New Zealanders, Negroes, Hottentots, and of several American nations; all the monkeys, and various heads of the carnivorous animals, and of elephants, buffaloes, etc. Near them is the skull, found in an Egyptian tomb, of the *bos apis*. The 2d room on the same floor contains, on the right, heads of birds, fishes, and reptiles, among which are three of the crocodile of the Ganges. The remainder of this room, as well as two smaller ones at the bottom of the staircase, which serves as a second entrance to the cabinet, are occupied with separate bones for the purpose of study. In glass cases are placed all the bones of which the head is composed; and the visitor will be astonished at the prodigious number of bones that form the head of a fish. In some of the adjoining rooms are series of all the large bones and the vertebræ of different animals. In the 3d room are skeletons of the small quadrupeds. Above the cases are affixed to the wall the horns of the ruminantia; and on both tables are methodically arranged a complete series of teeth from man to the horse. In the fourth room we see the skeletons of birds. The last two cases contain the tortoises. The series of teeth, beginning with those of the horse, and terminating with those of fishes, is here continued in small boxes placed on the tables. Above the cases we see the skeletons of four large crocodiles. The skeletons of the reptiles, such as lizards, serpents, toads, frogs, and salamanders, and a great number of species of fish, occupy the cases in the 5th room. On the top of the cases are two skeletons of the boa constrictor; those of a shark and of a sword-fish, and a series of snouts of the saw-fish; and jaws of several species of sharks, the ray, etc. On the tables in this room are the dried larynx, and hyoid bones of birds and quadrupeds. The 6th room is devoted to myology. In the centre is a cast of the human body deprived of the skin, with the muscles painted of the natural colour. The cases on one side display small figures in wax of human arms and legs. On the other are the limbs of many quadrupeds; and in the remaining cases the dissected muscles of several animals preserved in spirits. The 7th room contains the organs of sensation. The larynx and trachea of birds are also seen on the tables of this room. The cases contain flagons in which are preserved in spirits a series of brains and eyes; also the bones of the ear of all animals, from

man to reptiles and fish. Preparations of the viscera in general, but more particularly those belonging to the function of digestion, are placed in the eighth room. In a large glass case is a model in wax of the internal œconomy of a child; and in another that of the anatomy of the hen, exhibiting the several periods of the formation of the egg, as well as the internal organs of the fowl. The 9th room is devoted to the organs of circulation, and those of the different secretions. It contains a series of hearts of mammalia, reptiles, and fishes; some injected preparations; and some very delicate foetal preparations of viviparous and oviparous animals. On the table there are injected and dried viscera. The 10th and last room contains a series of monstrosities and foetuses of different ages; preparations of different orders of mollusca; articulated animals and zoophytes; and preparations of shell-fish in wax. The number of the preparations is nearly 14,000.

*Botanical Gallery.*—This collection is placed in three rooms of a building at the foot of the labyrinth, and near the gate leading to the rue de Seine. The first, or wood-room, contains divers specimens of epidermis, bark, roots, stems, thorns, pith, etc., and several very interesting collections of wood. The 2d, or herb-room, contains a general herbal, consisting of about 25,000 species of plants. This herbal was founded by Vaillant, and has been gradually augmented by the plants collected by Commerson, Dambey, Macé, Poiteau, Leschenault, etc. Here also are special herbals of New Holland, Cayenne, the Antilles, the Cape, India, Egypt, etc. This room possesses also special herbals, which served as the model for printed works; such as that of Michaux; that of the Plants of France, by M. de Candolle; that of M. de Humboldt, etc. The ancient herbal of Tournefort, arranged and ticketed by his hand, or that of Gundelsheimer, has been carefully preserved. The stranger will not forget to notice here two fine collections of the mushroom family, in wax; the one presented to the museum by the emperor of Austria, and the other by Charles X. The latter was executed by De Pinson, and is valued at 20,000 fr. A collection of models of foreign fruits, in wax or plaster, is also entitled to attention. The 5th, or fruit-room, contains 20 glass cases, 12 of which are filled with fruits preserved dry, or in spirits of wine; in the other the various productions used in medicine or the arts. The whole collection of drugs of the Garden of Plants, with con-

siderable additions, is kept in this room, and a very interesting collection of fossil plants from the various coal formations, arranged by M. Ad. Brongniart, has been placed in the centre.

**Library.**—The library occupies a separate building, in which Buffon resided, contiguous to the railing which separates the garden from the court. It is composed of works upon natural history. Most of the printed works are to be met with in every public library, but the manuscripts, accompanied with original designs, and the magnificent paintings of fruit and flowers, upon vellum, form an unrivalled collection. The number of volumes is about 13,000.

It is almost needless to add that the Musée d'Histoire Naturelle stands at the head of all institutions of the kind not only in France but in the world; and that this superiority is not only marked by a very wide interval, but has never been contested. The most curious, because the most rare, part of it is the Cabinet of Comparative Anatomy; but the Cabinet of Natural History is equally precious, and still more complete. It would require many weeks to inspect this immense museum in detail, and many years to acquire sufficient scientific knowledge to be able to appreciate its contents as they deserve. As a body of naturalists the professors of this institution are most illustrious, and the names of Buffon and Cuvier at once stamp its reputation with the seal of immortality. For hours of admission, etc., see *Public Institutions*, pp. 79, 80.

Behind the Jardin des Plantes is the

**HÔPITAL DE LA PITIÉ**, 1, rue Copeau.—This hospital was founded in 1612, for the reception of paupers, and is so called because its chapel was dedicated to Notre Dame de la Pitié. In 1657, it was appropriated as an asylum for the children of beggars. It afterwards was opened for the reception of orphans and foundlings, who, during the Revolution, were called *élèves de la patrie*. In 1809, the Hôpital de la Pitié was annexed to the Hôtel Dieu. The buildings are spacious, and contain 900 beds. Strangers are admitted on applying at the porter's lodge.

Opposite to this is the

**FONTAINE ST. VICTOR**, rue St. Victor.—This fountain was built in 1671, after the designs of Bernini, against one of the boundary towers of the enclosure of the Abbey of St. Victor.

This tower of the 15th century still remains entire, and is the only relic of the magnificent abbey to which it belonged.

The stranger may end his tour by examining the

**HALLE AUX VINS**, Quai St. Bernard.—This wine-market, established in 1656, beyond the Porte St. Bernard, had long been found insufficient for the commerce of the capital, when Napoleon ordered the construction of one much more extensive, upon the site of the celebrated abbey of St. Victor. The first stone was laid on the 15th of August, 1813. The works, begun under the direction of Gaucher, were carried on at first with great activity, were relaxed during 1815 and the two following years, but have since been finished. The ground on which the Halle aux Vins is constructed has a superficies of about 26,000 square metres. It is inclosed with walls on three sides, and towards the quay is fenced by an iron railing nearly 800 metres in length. This magnificent market, the finest in Europe, is divided into streets called after different kinds of wine, as follows:—rue de Champagne, rue de Bourgogne, rue de Bordeaux, rue de Languedoc, and rue de la Côte d'Or. On the side next the quay are six offices for those who superintend the entrance and departure of the wines, and a great number of wine-merchants' counting-houses. The piles of building are seven in number, four in front and three in the back ground. The whole will contain together about 400,000 casks. But this calculation having been made on the supposition that there would be only one row of casks above the ground-floor, this vast magazine might contain, if necessary, double that quantity. In the back-ground is a pile appropriated to brandies. In its construction there is neither wood nor iron; but as stone for the roof would have been found too heavy, a new kind of hollow brick about six inches long was invented. In the halle there is also a *bureau de dépôtage*, containing measures of all the casks of the different parts of France; and purchasers of casks may have them measured here if they wish it. Wines entering this dépôt do not pay the duty of the octroi until they are sold out of it; but are liable to a charge of one franc for warehouse-room, etc. The number of casks that enter in one day is frequently 1,500. The halle is open to the public from 6 to 6 in the summer, and from 7 to 5 in winter. An immense quantity of the commoner wines is always lying on the quay in front of this market. A new bridge is on the

point of being constructed from the Isle Louviers to the Quai St. Bernard, opposite the Halle aux Vins. It will consist of 3 arches, and will be built of stone and iron like the Pont du Carrousel.

## Chapter 8.

### PLACES OF PUBLIC AMUSEMENT.

#### THEATRES.

The drama in France and England took its rise in both countries from the mysteries, or sacred dramas, which were represented by pilgrims returned from Judea. In Paris a company was formed in the time of the crusades, which took the name of *Confrères de la Passion*, who, for a long period, performed with success. With sacred subjects they associated indecent gestures and licentious allusions of the most revolting description; but the interest inspired by the novelty of the representations given by the *Confrères de la Passion* having subsided, they united with a new troop called *Enfants sans souci*, who acted farces enlivened with songs. About the year 1570, several Italian companies came to Paris, but their representations exciting the jealousy of the *Confrères de la Passion*, whose privileges were always highly respected by the *Parlement*, their continuance was not of long duration. Shortly afterwards the French stage began to assume a degree of importance which it had never before attained, and several dramatic writers, the most prolific of whom was Hardy, appeared about the time of Henry IV. Cardinal Richelieu caused two theatres to be erected in his palace, in which were performed tragedies, tragi-comedies, or heroic-comedies, composed by the cardinal with the assistance of Corneille, Rotrou, Colletet, and others. About the year 1650, some young men, at the head of whom was Molière, undertook to form a company of itinerant actors, and erected a theatre, which they called *Théâtre Illustre*. In 1658, they performed before Louis XIV., who, being satisfied with the representation, gave them a gallery in the Hôtel du Petit Bourbon for a theatre. In 1660, they removed to the Théâtre du Palais Royal, built by



Cardinal Richelieu, and assumed the title of *troupe royale*. (1) Under the reigns of Louis XV. and XVI., the number of theatres in Paris was considerably augmented. The privileges of the French comedians and the Opera being abolished at the Revolution, a great number of petty theatres were established in Paris. Napoleon formed the project of reducing them, and in 1807 issued a decree by which all the theatres in Paris (amounting to thirty) were suppressed, except eight, a certain compensation being made to the others. After the Restoration, several new ones were opened, and the drama was regularly encouraged by government; a certain sum being annually allotted out of the civil list for the support and assistance of various theatres. Since 1830, the number has slightly increased, four minor theatres having been added to those previously established; one of which, however (*Théâtre Molière*), has been abandoned as an unsuccessful speculation. Though the taste for dramatic representations is said to be comparatively on the decline, the receipts of the theatres have been in 1835 and 1836 more abundant than at any former period. It has been estimated that the total receipts of the theatres of Paris, from April 1835 to April 1836 amounted to 7 millions of francs; and it has been ascertained from positive returns that while in 1832 the tax upon the income of the theatres for the support of charitable institutions amounted to 400,000 fr., in 1835, it came to the sum of 716,000 fr. By an admirable provision of the law of France, all places of public amusement, of which theatres are the chief, pay one-tenth of their receipts to the administration of hospitals and charitable institutions. A considerable sum is now annually voted by the legislature, on the budget of the Minister of the Interior, towards the support of some of the principal theatres. This is done in order that the *French Opera* may be the better enabled to give those splendid representations for which it is unrivalled, or that the *Italian Opera* may the more easily procure the assistance of the great vocal and instrumental musicians of the day. In the case of the *Théâtre Français*, this money is intended to counteract the effect of the public taste, which, from its degeneracy, neglects the severer productions of the stage; in that of the *Odéon*, to compensate

(1) For much interesting information upon the early dramatic history of France, see *History of Paris*, 8 vols. 8vo. 24 fr. A. and W. Galignani and Co.

for the unfortunate situation of that theatre, which is too far removed from the centre of Paris to attract sufficient audiences; while, in the *Opéra Comique*, the assistance of the legislature enables the performers to receive sufficient remuneration, and the administration of that theatre to cultivate and encourage a taste for a peculiar style of national music. The interests of dramatic authors in France are better secured than in England; though an effort has recently been made in the latter country to improve the situation of theatrical writers, by assimilating their rights in some measure to those established here, where they participate, during life, in the profits of their works, in every theatre in the kingdom, and the benefit descends to their heirs for 10 years after their decease. The remuneration at a royal theatre is, for a piece of three or five acts, one-twelfth of two-thirds of the gross receipts, and for a piece of one act, one twenty-fourth. It is needless in this place to give any observations upon the dramatic writers of France, whose works are too well known to need any thing beyond the slightest allusion. It will be sufficient to say that the French stage is not at the present moment in a state of very high promise, though undoubtedly the names of Casimir Delavigne, Victor Hugo, Alexandre Dumas, and Scribe, are rich exceptions to the host of mediocrity by which they are surrounded. Associated with these, the names of Meyerbeer, and Auber, are entitled to a foremost rank as representing the musical *célébrités* of the present day. Till the reign of Louis XIV., no women appeared on the stage, but female characters were performed by men in woman's attire; and until a much later period all characters were performed nearly in the dress of the court of the grand monarch. Talma was the first actor who gave that decided correctness of taste to the French stage for which it is so celebrated; and ever since his day, but more particularly at the present time, there are to be found, at the great theatres of Paris, accurate and animated *tableaux vivants* of the times and costumes of the events to which the dramas allude. The theatres of Paris are well regulated within, and the intrusion of improper characters, or the occurrence of offences against public morality, are prevented as much as is possible: a strong contrast being exhibited in this respect to the theatres of London, and altogether to the advantage of those of Paris. Sentinels guard all the avenues,

and preserve order in the interior. The visitors who await the opening of the doors are regularly arranged in files of two or three abreast; and although the crowd probably consists of several hundreds, but little pressure or inconvenience is felt, and every person is quietly and gently admitted in his turn. Such, indeed, is the ardour for theatrical amusements exhibited by the population of Paris, that a crowd, or *queue* as it is commonly called, may always be found round the door of any popular theatre for several hours before the time of admission. Persons who proceed to theatres in hired cabriolets, or fiacres, are required to pay the fare beforehand, in order that the driver may depart immediately, and thus avoid occasioning any stoppage at the door. On leaving the theatre, not the smallest confusion or uproar takes place. No person is permitted to call his carriage until he is actually waiting for it at the door; and, should not the owner step into it in an instant, it is ordered off by the police, and makes way for another. The pit of French theatres is generally appropriated to men alone, but in some of the minor ones of Paris, women are allowed to enter. The best place for connoisseurs is the *orchestre*, or row of stalls immediately behind the musicians, and next to this is, in general, the more fashionable *balcon*, in front of the first row of boxes. The latter are for the most part small, but are on that account better suited to the size of the parties who generally go in company to the theatres; they commonly hold from 4 to 6 persons. In many of the theatres a small gallery extends round the front of each tier of boxes; these are called the *galeries*; and, though good places for witnessing the performances, are not so comfortable nor so dear as the boxes. The galleries above the boxes are called *amphithéâtres*, and are the lowest-priced places of the house; here, as in most other theatres in all parts of the world, is the favoured abode of the gods; the critics still assume to themselves the domain of the pit; and the milder part of the audience keep in the *juste-milieu* of the boxes. The prices of admission will be found subjoined to the description of each theatre. It must be observed that the French names of places are retained, as being those for which the visitor must ask; thus *loges* means boxes; *baignoires*, latticed boxes; *de face*, front; *de côté*, side; *parterre*, pit. On taking places beforehand, about one-fourth more is paid.

The **ACADÉMIE ROYALE DE MUSIQUE**, or **FRENCH OPERA HOUSE**, which was intended only for a temporary building, was erected in the space of a year, by M. Debret, architect, and was thus hastily constructed in order to replace, as speedily as possible, the opera-house that stood in the rue de Richelieu. At the door of the latter, it will be remembered, the Duke de Berry was assassinated, in 1820—(See p. 212)—and the demolition of that theatre was immediately ordered by the government. The present building has, however, stood so long that it may be questioned whether any alterations in it will take place for many years to come. It communicates with three streets, that of Lepelletier for carriages, of Pinon for flacres, and of Grange Batelière for persons on foot. Two elegant passages, skirted with shops, also form a communication between the Boulevard des Italiens and the Opera House. The front consists of a series of arcades on the ground floor, forming a double vestibule. At each end a wing projects, and between these wings, from the top of the arcades, proceeds a light awning supported by cast-iron pillars, beneath which carriages set down. At the first floor is a range of nine arcades, which form the windows of the saloon. The elevation of the front is 64 feet. The second or interior vestibule is ornamented with Doric columns, and on each side of it is a staircase leading to the first row of boxes and the saloon. From the lobby two other staircases lead to the pit, the *baignoires*, and the orchestra. Between the latter and the lobbies of the stage-boxes are two staircases, which lead to the top of the building, and so numerous are the outlets that the house may be entirely cleared in the space of ten minutes. The interior contains four rows of boxes; the number of places is 1937; and its dimensions are 66 feet from side to side, while the stage is 42 feet in width by 82 in depth. Beneath the latter is a space for the play of machinery 32 feet deep; the wall between the house and the stage rises above the roof, and in case of fire the communication between the two can be entirely cut off by a sheet of iron tissue, while ventilators can be opened to carry the flames in any direction. Reservoirs of water are constructed under the roofs. The saloon is 186 feet in length, extending throughout the entire width of the front of the building, and is one of the finest rooms for public assemblies in Paris. The opera is conducted under the superintendence of the government, and receives

a subsidy from the state of 760,000 francs, besides a sum of 130,000 francs for retiring pensions, every year. The actors are, in the vocal department, pupils of the Conservatoire de Musique; and, in the corps de ballet, consist of the most distinguished dancers of the age. Nourrit, Dabadie, and Levasseur, Dorus, Nau, Flécheux, and Falcon, in the former department, Taglioni and Duvernay in the latter, are, if we may so call them, natives of this house. The representations at this theatre are always got up in the most admirable style; the scenery is splendid, and the attention paid to the costumes of the actors, and to the general dramatic effect, is too well known to need any but a slight allusion. Performances take place here on Mondays, Wednesdays, and Fridays, and sometimes on Sundays.

PRICES OF ADMISSION:—Stalles, 10fr. Premières de face et d'avant scène, baignoires d'avant scène, 9fr. Orchestre, balcon, deuxième de face, et d'avant scène, 7fr. 50c. Galerie des premières, amphithéâtre des premières, 7fr. 50c. Premières de côté, baignoires de côté, 6fr. Deuxièmes de côté, troisièmes de face, 5fr. Troisièmes de côté et d'avant scène, quatrième de face, 3fr. 50c. Parterre, 3fr. 60c. Quatrièmes de côté, cinquièmes de face, amphithéâtre des quatrièmes, 2fr. 50c.—Doors open at 6; performances begin at 7.

ITALIAN OPERA HOUSE, Place des Italiens.—This Theatre was erected in 1783, after the designs of Heurtier, but, in consequence of its inconvenient distribution, was seldom occupied, till 1825, when its interior arrangement was completely changed, under the direction of Messrs. Hiltorf and Lecointe; and it is now one of the most commodious and elegant houses in the capital. A portico, supported by six columns of the Ionic order, ornaments the façade; in the vestibule on the right and left are staircases leading to the boxes, and in the angles are flights of stairs communicating with the pit. The interior of the house is semi-circular, and contains places for 1,200 spectators. There are four rows of boxes; their decorations are remarkably elegant; and, together with the ceiling, they are painted with exquisite taste in groups of flowers, figures, etc. The size of this house is most admirably suited to the style of the performances, and in few theatres can the voices and the music be heard to so great advantage. The saloon is a splendid apartment. The combination of talent engaged of late years at this theatre has seldom been equalled on the continent. Tamburini, Leblache, Rubini, Ivanoff,

Santini, and Mlle., now Mme. Grist, frequently appearing in the same opera. The triumphs of Mme. Pasta and the lamented Mme. Malibran are too closely associated to this theatre to be omitted in the slightest record on the subject. The annual sum voted to this theatre on the budget of the Minister of the Interior is 71,500 francs. It is only open six months of the year, from 1st of October to 31st of March; and performances take place on the Tuesdays, Thursdays, and Saturdays.

PRICES OF ADMISSION:—Premières loges, et deuxièmes loges de face, rez-de-chaussée de face, et stalles, 10fr. Deuxièmes loges de côté, loges du rez-de-chaussée, 7fr. 50c. Troisièmes loges de face, 6fr. Troisièmes loges de côté, 5fr. Quatrièmes loges, 4fr. Parterre, 3fr. 60c. Amphithéâtre des quatrièmes, 2fr.—Doors open at 7; performances begin at 8.

THÉÂTRE FRANÇAIS.—This theatre is in the rue de Richelieu, at the south-west corner of the Palais Royal, and was begun by the Duke of Orleans, in 1787, after the designs of Louis. It is 166 feet in length by 105 in breadth, and its total height, to the summit of the terrace, is 100 feet. The principal front, towards the rue de Richelieu, presents a peristyle of the Doric order: another front, partly facing the rue de Montpensier, and partly attached to the Palais Royal, displays a range of arcades, resting on square pillars, and continued round the building, thus forming a covered gallery. On both fronts is a range of Corinthian pilasters, with an entablature pierced by small windows: this mass is loaded with an attic, two other storeys, and an immense roof terminated by a terrace. The vestibule is of an elliptical form, and the ceiling, which rests upon two rows of fluted Doric columns, placed concentrically, is adorned with sculpture. In the centre is a fine marble statue of Voltaire, by Houdon. A communication is formed between the vestibule and the lobbies by four staircases. The form of the house is elliptical; it contains three tiers of boxes, with two amphitheatres, and the seats of the pit are furnished with backs. The total number of places is 1522. The saloon, and an adjoining gallery, though not large, are elegantly arranged, and contain numerous busts of the most distinguished of French dramatists. An interesting collection of various objects connected with Molière and other celebrities of the French drama has been formed here. The performances at this theatre, which is the standard one of the whole country, are strictly limited to the most

correct and the highest style of tragedy and regular comedy. Some relaxation of this rule has, however, taken place by the admission of the productions of M. Victor Hugo, and M. Alex. Dumas, which, with all their merits, certainly partake but little of the elevation of style which heretofore has been supposed essential to the highest order of the drama. Of the performers, Mlle. Mars, alone, of late years, sustains the ancient renown of this national theatre, though she is supported unquestionably by *artistes* of very considerable talents, among the foremost of whom we may quote Mme. Dorval, Mme. Volneys, Mlle. Anais, and Mlle. Noblet, Messrs. Ligier, Monrose, Samson, and Beauvallet. For the support of this theatre, 206,000 fr. are annually allotted by the legislature.

**PRICES OF ADMISSION:**—Loges de la galerie, du rez-de-chaussée, balcon, et premières de face, 6fr. 60c. Stalles, 6fr. Orchestre, 5fr. Premières de côté, première galerie, 4fr. 50c. Deuxièmes loges, 3fr. 50c. Galerie de deuxièmes loges, 3fr. Troisièmes loges du centre, 2fr. 60c. Parterre, 2fr. 20c. Deuxième galerie, 1fr. 30c. Amphithéâtre, 1fr.—Doors open at 6; performances begin at 7.

**ODÉON**, or Second Théâtre Français, Place de l'Odéon, was built in 1779, was burnt down 20 years afterwards, and was rebuilt in 1807, by Chalgrin. The interior was a second time destroyed by fire in 1818, but was restored in 1820. The exterior is 168 feet in length, 112 in breadth, and 64 in height. The principal front is ornamented with a portico of eight Doric columns, ascended by nine steps. The entablature is continued at the same height round the whole building, which presents on the ground-floor 46 covered arcades, and at the first storey an equal number of windows. The second and third storeys receive light by openings in the frieze and the attic; and the piazzas round the edifice are open to the public. The vestibule is small; but two handsome stone staircases lead from it to the interior of the house, which is of an oval form, and contains four tiers of boxes, with three amphitheatres, capable of holding 1,628 persons. The decorations are executed with much taste, and give the theatre a light and elegant appearance. The saloon is handsome. Upon the last restoration of this theatre every possible precaution was adopted to prevent the flames extending from one part of the building to another in case of fire. No theatre in Paris affords a greater number of convenient outlets; besides

the five streets which open into the semicircular area before the principal front, there are two lateral streets and one behind, which facilitate the arrival and departure of carriages. This theatre, after having been closed for some time, is now about to be re-opened for various classes of performances; and 16,500fr. are annually given by the State for its preservation.

PRICES OF ADMISSION:—Avant scènes, balcons, premières, 5fr. Stalles d'amphithéâtre, de première galerie et d'orchestre, 4fr. Avant scène des deuxièmes, orchestre, deuxièmes loges et baignoires, 3fr. Première galerie, 3fr. Seconde galerie, 2fr. Troisièmes et quatrièmes loges, 1fr. 75c. Parterre, 1fr. 50c.—Doors open at 6 o'clock; performances begin at 7.

THÉÂTRE DE L'OPÉRA COMIQUE, Place de la Bourse, formerly the *Théâtre des Nouveautés*, was opened in 1827. It presents a narrow front, ornamented with columns of the Ionic and Corinthian orders, pilasters, and niches in which statues are placed. The interior is of a circular form; it contains three tiers of boxes and two galleries, and holds 1,200 persons. The decorations of the house are not devoid of taste, but its limited size, both before and behind the curtain, render it unfitted for the purpose of an opera. The light agreeable character of the music, which formerly distinguished the *Opéra Comique* in France, has given place of late years to a more elaborate style, more scientific perhaps, but certainly less popular. Auber, and perhaps we may cite Halevy, seem, however, disposed to keep up the ancient characteristics of this school, and from the favour with which their compositions of this class have been received, a reform in this respect may be anticipated. The male singers at this theatre, with the single exception of M. Chollet, a florid tenor, are all second rate. The ladies are stronger; Mme. Damoreau, Mme. Casimir, Mme. Pradher, and Mlle. Prevost, particularly the first, are justly at the head of their profession. On the budget of the Minister of the Interior, 246,000fr. are allotted every year to this theatre.

PRICES OF ADMISSION:—Avant scène des premières du rez-de-chaussée, stalles d'orchestre, balcon des premières loges de la galerie, premières loges de face, 6fr. 50c. Premières de côté, baignoires de face, 5fr. 50c. Avant-scène des deuxièmes loges, deuxièmes loges de face, 4fr. Deuxièmes loges de côté, 3fr. 50c. Parterre, 2fr. 50c. Deuxième galerie, 1fr. 75c. Amphithéâtre, 1fr. 25c.—Doors open at 6; performances begin at 7.



**THÉÂTRE VENTADOUR**, rue Marsollier, formerly the Opéra Comique, was opened in 1829, and was erected upon the site of the hotel formerly occupied by the Minister of the Finances, after the designs of Messrs. Huvé and de Guerchy, forming a parallelogram 154 feet in length by 110 in breadth. The principal front is divided into two storeys, crowned by an attic; the lower storey presents a range of nine open arcades, ornamented with columns, and the upper, the windows of the saloon, with semicircular tops to correspond with the arcades beneath, separated by columns. Above the entablature, and in front of the attic, are placed statues of eight of the Muses. Blank arcades, continued along the two sides, and the back of the building, are surmounted by two rows of windows, a second row having been opened in the attic. A portico, formed by the arcades of the principal front, leads to a vestibule, at the back of which extends a passage which is entered at the side of the building, and in which carriages set down under cover. The interior is semicircular, and ornamented with columns of the Composite order, the fluting, capitals, etc. of which are richly gilt; the general colour of the house is white, ornamented with gilding. It contains three tiers of boxes, and three galleries, the draperies of which are in green, and the fronts with the ceiling are painted in beautiful designs of allegorical figures, arabesques, etc. The saloon is a very magnificent room, well adapted for concerts and balls; and the theatre, as a whole, is one of the most elegant and commodious in Paris. It has been closed for some time, on account of the high price, 60,000fr., asked for the rent; and is not likely to be used until a reduction takes place, since the company rent their present house for half that amount. It is now used for balls and concerts in the winter, which are given here in rather superior style.

**GYMNASÉ DRAMATIQUE**, Boulevard Bonne Nouvelle, was erected in 1820, and presents a plain front to the boulevard. The vestibule is small; the house, which will contain 1,282 spectators, is neatly fitted up, and is well suited both for hearing and seeing. The performances are limited to vaudevilles and comedies; and most of the dramatic productions of Scribe were written for this theatre, which is one of the best frequented in Paris.

**PRICES OF ADMISSION**:—Avant scènes, premières loges fermées, loges d'entresol, balcon, stalles, 5fr. Baignoires, orchestre, 4fr.

Premières loges, premières galeries, 3fr. 50c. Deuxièmes loges fermées, 3fr. 50c. Deuxièmes loges, 2fr. 50c. Troisièmes loges, galeries des deuxièmes, 1fr. 75c. Parterre, 2fr.—Doors open at 6; performances begin at half-past 6.

**THÉÂTRE DU VAUDEVILLE**, rue St. Thomas du Louvre, was originally a ball-room, called *Le Panthéon*, and was opened in 1791. It possesses no architectural interest of any kind; the interior, however, is prettily fitted up, and the number of places is 1,257. It is especially devoted to the performance of vaudevilles and other light pieces, compensating by the excellence of its corps of actors for some of the inconveniences of the place in which they perform.

**PRICES OF ADMISSION:**—Balcon, avant scène, baignoires des premières, et stalles, 5fr. Premières loges, avant scène des deuxièmes, deuxièmes loges grillées de face, 4fr. 50c. Baignoires, orchestre, première et seconde galeries, 4fr. Deuxièmes loges de côté, 3fr. Troisièmes loges, 2fr. Amphithéâtre des troisièmes, 1fr. 10c. Parterre, 2fr.—Doors open at 6; performances begin at from half-past 6 to 7.

**THÉÂTRE DES VARIÉTÉS**, Boulevard Montmartre.—This theatre was opened in 1807, and was built by M. Cellerier. Its front, though very small, is in the purest style, and decorated with two ranges of columns, Doric and Ionic, surmounted by a pediment. The ground-floor presents a vestibule, from which two flights of stairs lead to the first tier of boxes and the saloon, which is over the vestibule. The house, which is nearly circular, contains three tiers of boxes, and three galleries, and can accommodate 1,240 persons. Vaudevilles and farces are performed here, and it is one of the most successful theatres of the capital.

**PRICES OF ADMISSION:**—Avant scène des premières et du rez-de-chaussée, baignoires de face, loges de la galerie, premières loges de face, stalles, et balcon, 5fr. Orchestre, première galerie, rez-de-chaussée de côté, premières loges de côté, deuxième rang, 4fr. Troisièmes loges, amphithéâtre de parterre, 2fr. 50c. Parterre et deuxième galerie, 2fr. Troisième galerie, 1fr. 25c.—Doors open at 6; performances begin at half-past 6, and sometimes at 7.

**THÉÂTRE DU PALAIS ROYAL**, formerly the *Café de la Paix*, occupies the site of the ancient *Théâtre Montpensier*, at the north-east corner of the Palais Royal, and was opened in 1831. It is prettily decorated within, but it is of very small

dimensions; the number of places is 930. Farces and vaudevilles are performed here by an excellent company.

**PRICES OF ADMISSION:**—Stalles de balcon, avant scène, 5fr. Premières de face, stalles d'orchestre, 4fr. Première galerie, 3fr. Baignoires, premières loges d'avant scène, orchestre, 2fr. 50c. Troisièmes loges, 2fr. Seconde galerie, 1fr. 50c. Parterre, 1fr. 25c. —Doors open at 6; performances begin at half past 6, and sometimes at 7.

**THÉÂTRE DE LA PORTE ST. MARTIN, Boulevard St. Martin.**—The Opera-house having been destroyed by fire in 1781, this edifice was planned, built, and decorated by Lenoir, in 75 days! It is constructed almost entirely of wood and plaster, and, though large and commodious within, is certainly one of the ugliest buildings of Paris on the outside. It has no vestibule, and the saloon is very small. The interior contains 3 tiers of boxes and 3 galleries; but is not remarkable for the taste or the elegance of its decorations; it holds 1803 persons. Here are produced most of the melo-dramas, and more striking tragi-comic pieces, that form the standard of dramatic excellence to the lower orders. Some good plays are, however, occasionally performed here: an efficient company of actors imparts much spirit to the performances, and the theatre fills as well as any in Paris.

**PRICES OF ADMISSION:**—Avant scène du rez-de-chaussée, et du premier et deuxième rang, stalles d'amphithéâtre et de balcon, loges grillés du première rang, 6fr. Loges grillées du deuxième rang, 5fr. Premières de côté du premier rang, 3fr. 50c. Balcon des premières, 3fr. Orchestre, 3 fr. Loges de côté du deuxième rang, avant scène des deuxièmes, 2fr. 50c. Deuxièmes loges, 2fr. Pourtour du rez-de-chaussée, parterre, première amphithéâtre, 1fr. 50c. Troisième galerie, 1fr.—Doors open at half past 5 or 6; performances begin from 6 to 7.

**THÉÂTRE DE L'AMBIGU COMIQUE, Boulevard de Bondy.**—The Ambigu Comique upon the Boulevard du Temple having been destroyed by fire, the present house was erected by Stouff and Lecoindre, and opened in 1828. The front is ornamented at each storey with six columns, which support a cornice and its entablature. The upper storey has, instead of windows, niches with allegorical statues. The peristyle, likewise adorned with columns, is surmounted by a terrace. The ground-floor next the boulevard is skirted with shops. The interior of the theatre is neatly ornamented, and contains

3 galleries and 3 tiers of boxes; with 1,900 places. The saloon is not large, but is neatly decorated. Melodramas and vaudevilles are performed here.

**PRICES OF ADMISSION:**—Avant scène du rez-de-chaussée et du premier rang, 5fr. Loges grillées de face du premier et du deuxième rang, stalles, 4fr. Avant scène du deuxième rang, 4fr. Baignoires grillées au rez-de-chaussée, loges découvertes au premier rang, 3fr. Baignoires découvertes du rez-de-chaussée, loges découvertes de côté au deuxième rang, premier balcon, première galerie, 2fr. Deuxième balcon, deuxième galerie, 1fr. 50c. Parterre, 1fr. 50c.—Doors open at half past 5 to 6; performances begin at from 6 to half past.

**CIRQUE OLYMPIQUE, Boulevard du Temple.**—Equestrian performances were first introduced at Paris, by Messrs. Astley, of London, in the time of the Directory. Their company was succeeded by that of Franconi, in the time of Napoleon; and the présent theatre was built in 1827, the building in the rue du Faubourg du Temple having been burnt down in 1826. It is in the form of a parallelogram, and is detached by two wide passages, closed by iron gates. The roof is of cast-iron, and the stage, as well as all the entrances leading to it, can be completely separated from the house by means of a curtain and doors of iron. The front is plain; the interior, besides a stage, contains a circus in the place of the pit, where equestrian exercises take place. There are three tiers of boxes and four galleries, holding with the pit 1800 persons. Military melodramas, in which horses perform, are represented here all the year round; and in the winter equestrian exercises are added: but during the summer, the latter takes place only in a temporary theatre erected in the Champs Élysées. The feats of horsemanship performed here are unrivalled, and Franconi's stud is celebrated throughout Europe. The stranger should certainly not quit the French capital without spending an evening at the Cirque Olympique.

**PRICES OF ADMISSION:**—Stalles du premier amphithéâtre, loges de côté, 3fr. Avant scène des premières et loges grillées, 4fr. Premières loges, 3fr. Balcon de face et de côté, 2fr. 50c. Première galerie, rez-de-chaussée, 2fr. Seconde galerie, 1fr. 80c. Deuxième amphithéâtre, deuxième galerie, 1fr. 25c.—Doors open at half past 5 to 6; performances begin at 6 to 7.

**THÉÂTRE DE LA GAITÉ, Boulevard du Temple.**—This theatre, originally built in 1808, was burnt down in 1835,

and re-opened in a few months afterwards. It has a small but pretty front, and is well arranged internally; it will accommodate 1,800 spectators. The performances are vaudevilles and melodramas.

**PRICES OF ADMISSION:**—Avant scène des premières, rez-de-chaussée, 4fr. 50c. Premières loges grillées de face, 4fr. Stalles de balcon, 3fr. 50c. Baignoires fermées, premières de côté, balcon, avant scène des deuxièmes, 3fr. Stalles d'orchestre, première galerie, 1fr. 50c. Deuxième galerie, 1fr. 50c. Parterre, 1fr. 25c. Troisième galerie, 75c.—Doors open at 5 to half past; performances begin at about 6.

**THÉÂTRE DES FOLIES DRAMATIQUES, Boulevard du Temple.**—This is a small theatre, erected in 1830, and may be classed with the preceding; the performances being of a similar but somewhat inferior kind. It holds 1,400 persons.

**PRICES OF ADMISSION:**—Premières loges de face, rez-de-chaussée, avant scène des premières, 2fr. 25c. Balcon, baignoires, avant scène, 1fr. 50c. Orchestre, 1fr. Parterre, 1fr. 75c.—Doors open at about 5; performances begin at 6 to half past.

**THÉÂTRE DE LA PORTE ST. ANTOINE, Boulevard St. Antoine.**—The front of this place of public amusement, erected in 1836, is small but pretty. The interior is well arranged; and contains 1,226 places. Farces, vaudevilles, and little melodramas are performed here.

**PRICES OF ADMISSION:**—Avant scène des baignoires des loges et premières de face, 3fr. Stalles d'orchestre, premières loges de côté, avant scène des secondes, 2fr. Orchestre, première galerie, 1fr. 50c. Pourtour du parterre, 1fr. 25c. Parterre, 1fr. Troisième galerie, 50c.—Performances begin at about half-past 5.

**THÉÂTRE DU PANTHÉON, rue St. Jacques.**—This theatre was opened in 1832, and presents a singular specimen of Gothic taste, reflecting indeed considerable blame upon the government for permitting such an act of desecration, it having been anciently the church of St. Benedict, and among the earliest temples of christianity erected in Paris. It was rebuilt in 1517, and was famous in the days of the Ligue as the parish church of the celebrated Jean Boucher, who maintained from its pulpit the justice of assassinating Henry III. The body of the church now forms the interior of the theatre. The performances are vaudevilles and melodramas. The number of places are 1,200.

**PRICES OF ADMISSION:**—Avant scène, stalles, premières loges de

face, 2fr. 50c. Balcon, baignoires de face, premières loges de côté, avant scènes des deuxièmes, 2fr. Deuxièmes loges de côté, 1fr. 75c. Orchestre, deuxième galerie de face, 1fr. 50c. Parterre, 1fr. Troisième galerie, 50c.—Begins at about half-past 5.

**THÉÂTRE DE M. COMTE**, Passage Choiseul.—The interior is neat; the actors, who are all young, perform vaudevilles, comedies, and melodramas, with great ability. To these are occasionally added tricks with cards, etc. and ventriloquism. It is, for children, one of the most interesting of the Parisian places of public amusement. M. Comte gives representations at private houses, the charge varies from 100 to 300 fr. for the evening's performance.

**PRICES OF ADMISSION**:—Avant scène, 5fr. Loges de face, 3fr. Orchestre, 2fr. Pourtour, première galerie, loges de côté, 2fr. Parterre, deuxième galerie, 1fr.—Begins at about 6.

**GYMNASSE DES ENFANS**, Passage de l'Opéra.—This exhibition resembles the preceding, and was established in 1829.

**PRICES OF ADMISSION** from 15 sous to 3 francs.—Begins at about 6.

**THÉÂTRE ACROBATE DE MADAME SAQUI**, Boulevard du Temple.—Madame Saqui, well known in London and elsewhere for her performances on the tight-rope, originated this theatre; and similar exhibitions with pantomines, and other amusements of rather a low description, are to be witnessed here every evening.

**ADMISSION** from 6 to 50 sous. Begins at about half-past 5.

**THÉÂTRE DES FUNAMBULES**, Boulevard du Temple.—Rope-dancing, and comic representations with a clown, etc., are exhibited here.

**ADMISSION** from 5 to 35 sous; begins at about half-past 5.

**THÉÂTRE DU PETIT LAZARI**, Boulevard du Temple.—A species of puppet-show, suited to amuse the lower ranks and children. The puppets undergo various transformations by means of mechanism.

**PRICES OF ADMISSION** from 4 to 15 sous; begins at about 5.

**THÉÂTRE SÉRAPHIN**, 121, Palais Royal.—This is a kind of puppet-show with mechanical figures, called *Ombres Chinoises*, etc., and is the delight of children and nursery-maids.

**ADMISSION**, 12 to 30 sous:—Performances at 1, and at 7 in the evening.

**THÉÂTRE DU LUXEMBOURG**, rue de Fleurus.—Comic pieces,

pantomimes, melodramas, and vaudevilles form the amusements of this theatre.

PRICES OF ADMISSION:—Loges, 2fr. Baignoires et balcon, 30 sous. Orchestre, stalles, 1fr. Parterre, 8 sous. Amphithéâtre, 6 sous.

THÉÂTRES DE LA BANLIEUE DE PARIS.—These small theatres, six in number, being without the barriers, and consequently at a distance from any of the places of amusement in Paris, are generally well attended by the inhabitants of the suburbs. The exterior appearance of some of them is neat, and the interior decorations may vie with those of some of the Paris theatres of the second order. The pieces performed are vaudevilles, petty comedies, and even tragedies. The *Théâtre du Mont Parnasse*, situated beyond the barrier of the same name; the *Théâtre Montmartre*, at Montmartre, by the Barrière des Martyrs; and the *Théâtre de Belleville*, at the village of the same name, by the Barrière de la Courtille, give representations daily. The *Théâtre de Grenelle*, at Grenelle, by the Barrière de l'École Militaire, Sundays, Wednesdays, and Thursdays. The *Théâtre des Thermes*, beyond the Barrière du Roule, Sundays. The *Théâtre de Ranelagh*, beyond Passy, near the iron gate leading into the Bois de Boulogne, Mondays in summer. The charge for admission varies from 6 to 30 sous.

### CONCERTS.

There are permanent concerts of instrumental music established in Paris, every evening. Of these the principal are the

CONCERTS ST. HONORÉ, directed by M. Jullien. During the fine weather of the summer months, these concerts take place every evening within an enclosure erected for that purpose at the entrance of the Champs Élysées; but for the rest of the year at the *Salle des Concerts*, 359, rue St. Honoré. A large band of 70 performers plays all the new music of the day, arranged principally as quadrilles, marches, &c. The rooms in which these agreeable concerts are held are generally thronged with excellent company, and well worthy of a visit from the stranger; they are prettily decorated with flowers, fountains, &c., and are attended by a good glacier. Admission 1fr.

The CONCERTS MUSARD, under the superintendence of the well-known composer of that name, are held at a handsome

saloon in the rue Neuve Vivienne, No. 51, and are similar to the above. Admission 1fr.

The GYMNASSE MUSICAL, Boulevard Bonne Nouvelle, is a small theatre adapted for musical performances. It is about to be re-opened, after a temporary closure.

CONCERTS DU JARDIN TURC.—In this garden, attached to one of the most celebrated cafés in Paris, are to be heard, during the finer months of the year, concerts that are well worthy of the stranger's notice. An excellent band, a delightful promenade, illuminations arranged with taste, and good refreshments, are combined in this establishment. The price of admission is 1fr.

Concerts are frequent in all seasons, but particularly in winter. They generally take place at the Italian Opera-house, or the *Salle des Menus Plaisirs*, No. 2, rue Bergère. In the winter and the spring several distinguished artists give morning and evening concerts, by subscriptions, in rooms afforded them by some of the principal musical instrument-makers.

#### EXHIBITIONS — PUBLIC GARDENS, ETC. ETC.

PANORAMA, 40, rue des Marais.—This is a splendid exhibition, in every way worthy of the attention of the stranger. It consists, as is usual in such cases, of a large circular apartment admirably lighted from above, and contains, at present, a magnificent representation of the battle of the Moskowa, in Napoleon's disastrous campaign of 1812. Price of admission, 2fr. 50c.

DIORAMA, rue Sanson.—This well-known exhibition, originally invented in France, and brought to perfection by MM. Daguerre and Bouton, contains generally two pictures, of large dimensions and inimitable execution. Wonderful effects of light and shade are produced here, and the pictures are mostly shown under two distinct circumstances by means of an ingenious decomposition of light. The visitor should by no means omit going to this exhibition. Price of admission, 2 fr. 50 c.

SALON DE FIGURES, 54, Boulevard du Temple.—This is an exhibition of wax-work representations of celebrated characters, some of which are executed with excellent effect.

CABINET D'ANATOMIE, 4, rue Montesquieu.—A valuable



exhibition of casts in wax, coloured after the life, of various parts of the human body, animals, etc. The collection contains a complete series of models of the human form in every state of pregnancy, and of various animals during the time of gestation. It is also celebrated for a fine series of venereal cases and related diseases, an inspection of which will be interesting to the student of Pathology. Admittance 1 franc.

**COMBAT DES ANIMAUX, Barrière du Combat.**—This exhibition, which is only held on Sundays, Mondays, and festivals, is consecrated to the genius of vulgarity and ferocity, whose disciples preside at the ceremonies, in the shape of butchers, carmen, etc. The exhibition consists of an enclosure, round which there is a gallery, and under it dens of beasts, together with a kennel of dogs, who are always ready for battle. Wolves, bulls, and bears, the latter with their teeth filed down, encounter trained dogs; but the latter seldom kill their opponents, as amusement, not destruction, instigates the combats. The bulls have their horns sawn off. There are also fire-works exhibited, in which is to be seen a bull-dog raised 50 feet by a rope, which he holds between his teeth, regardless of the flames which surround him. The spectacle commences at 3 to 4 o'clock. Admittance 1fr. and 2fr.

**JEUX DE PAUME (TENNIS-COURTS).**—There were several buildings appropriated to these exercises; but, at present, the only one is at No. 62, rue Mazarine.

**JARDIN DE TIVOLI, 80, rue de Clichy.**—This garden, which is the most celebrated in Paris, is one of considerable extent. During the summer months, there are given here *fêtes champêtres*, at which concerts, conjuring, and other amusements, aerostatic ascensions, fire-works, illuminations, and dances, form the evening's entertainments. In the middle of the garden is a pavilion containing an excellent café; in another part stands a temporary theatre, where the best actors from the minor houses frequently perform. The displays of fire-works that take place here are generally very good. This is one of the most attractive places of public amusement during the summer. In the day time the garden is opened as a promenade upon the payment of 1fr.

Pigeon-shooting matches, under the direction of Mr. Bryon, are held every Wednesday in the open part of the ground, and are attended by all the fashionable sportsmen of Paris.

**JARDIN DU TRIANON**, rue Sanson.—This place of public amusement, which is conveniently situated near the Boulevard St. Martin, was formerly called the *Wauxhall d'Été*. It contains a well-planted garden, in which are numerous bosquets and parterres, a small piece of water, and a rotunda for dancing. Balls on Sundays, Mondays, and Thursdays.

**LA CHAUMIÈRE**, 26, Boulevard Mont Parnasse.—The garden of this establishment is small but tastefully laid out. The amusements consist of dancing, *Montagnes Suisses*, etc., a good restaurant and café, etc. The company is not very select, consisting principally of parties *en tête-à-tête*, *grisettes*, etc.

**MONTAGNE BELLEVILLE**, close to the Barrier, is similar to the preceding, but again far from select.

**GAMBLING-HOUSES**—are to be definitively abolished in France on the last day of 1837, according to a law passed by the legislature in the session of 1836. We however mention those which are now in existence. The principal of these establishments in this metropolis is called the *Cercle des Étrangers*. It is an elegantly-furnished hotel, situated at No. 106, in the rue de Richelieu, and is frequented by persons of the first rank. Each Tuesday and Friday, a splendid dinner takes place, to which about 30 gentlemen, known at the hotel, are invited. During the carnival, a masked ball and supper is given, distinguished by the same style of luxury as the foregoing, and also without expense to the visitor. By a strict regulation, an introduction is indispensable at this establishment. The next in rank to this is *Frascati's* (see p. 200), and after this, those in the *Palais Royal* (see p. 175).

**CERCLES**.—These are societies conducted on similar principles to the clubs of London, the members subscribing for the support of a magnificent apartment, in which they assemble for the purpose of conversation, of reading the papers, and in some of dining; card-playing to a great extent is also carried on in them. To be admitted, the candidate must be proposed by a member, and balloted for, as in London; they are intended principally for French society, and few foreigners belong to them. The most celebrated are, Boulevard Montmartre, No. 12, rue de Grammont, No. 28, and the *French Jockey Club* at the corner of the rue Grange Batelière.

**BALLS**.—Balls are a favourite amusement in Paris, particularly in the winter. There is no quarter of the capital in

which ball-rooms, adapted to all classes of society, are not to be found. In summer, the balls are held in the public gardens, and in saloons erected in the Champs Élysées, and the suburbs. The principal rooms for the winter balls are, Trianon, rue Sanson; Tivoli d'Hiver, 45, rue de Grenelle St. Honoré; le Prado, near the Palais de Justice; l'Idalie, Passage de l'Opéra, Boulevard des Italiens. There is an innumerable variety of ball-rooms of a lower description. During the summer months there are well frequented balls at Ranelagh, Sceaux, St. Cloud, St. Mandé, and Montmorency.

**GUINGUETTES.**—*Guinguettes* are the houses or gardens of *traiteurs*, in the suburbs of Paris. The lower classes resort to them in great numbers, particularly on Sundays and Mondays. These establishments were originally very mean, and refreshments were obtained at a trifling expense; but some of them have since been patronised by the middling classes; and in these good accommodation is to be found. Among the most celebrated are the Jardin de la Gaité, Barrière du Maine; the Salon Desnoyez, Barrière de la Courtille; the Ferme, upon the hill of Montmartre; the Ile d'Amour, at Belleville; la Chaumière, Boulevard du Mont Parnasse; le Salon du Feu Éternel, Boulevard de l'Hôpital. When a *guinguette* adds an orchestre and a ball-room to its other attractions, it is called a *bastringue*. The houses which sell only wine and liquors are denominated *guinches*. The stranger will probably look in at some of these places, for there he will obtain a correct idea of the real character and manners of the lower classes in France.

The CARNIVAL is now held on the 15 days preceding Ash-Wednesday; but the principal days are the *Dimanche*, the *Lundi*, and the *Mardi Gras*, and the Thursday of Mid-Lent. A number of persons in disguise, masked, and exhibiting every species of folly, parade the streets. The carnival was prohibited in 1790, and no more celebrated till the period when Bonaparte was appointed first consul. Its restoration was a cause of great joy to the Parisians, and for some years nothing could exceed the beauty and richness of the costumes displayed upon this annual festival; but it has now lost its charms, and the masks are few and unmeaning. The places of general resort are the boulevards on the north bank of the Seine, and the rue St. Honoré. After parading the streets,

the masks repair for the night to the various balls of every description which then abound in the capital.—The *Masked Balls*, which at the time of the carnival take precedence of every other kind of amusement in Paris, were introduced under the regency of the Duke of Orleans. The Chevalier de Bouillon conceived the project of converting the Opera-house into a ball-room, and a Carmelite friar, named father Sebastian, invented the means of elevating the floor of the pit to a level with the stage and lowering it at pleasure. The first ball was given on 2d January, 1716. They now commence about the beginning of January, and continue on fixed days throughout the carnival, being given at almost all the theatres and at the *Salle des Concert St. Honoré*, etc. The most select, but not the most amusing, is at the Opera-house, where the balls begin at midnight, and are kept up till day-break. Gentlemen have the privilege of going in plain clothes and unmasked; and at all the balls except the Opera, ladies are allowed to go without masks, but must be in fancy dresses. The greater part of the company are generally in some kind of costume. These balls are very well managed, the new music of the year is always heard there; proper decorum is maintained in most of them, and they afford a gay and exceedingly amusing spectacle. The charge is from 3fr. to 10fr., and refreshments and supper may be had.—The procession of the *Bœuf Gras* for ages past has been celebrated at Paris, upon the last days of the carnival, when the government prize-ox, preceded by music, and accompanied by a numerous train of butchers fantastically dressed, is led through the streets. The ox is covered with tapestry, and his head adorned with laurel. Formerly the ox bore on his back a child, called *Roi des Bouchers*, decorated with a blue scarf, and holding in one hand a gilt sceptre and in the other a sword. The child now follows the *Bœuf Gras* in an ornamented triumphal car, but without the sceptre and sword. This innovation upon the ancient custom first took place in 1822.

**Reviews.**—From the military character of the French nation, and the great number of troops forming the garrison of Paris, reviews frequently take place. The National Guards and regiments on duty at the Tuileries are paraded with military music in the court of the palace every morning, at 9 in summer and 10 in winter. Here, too, the troops of the gar-

rison are often reviewed by the king or the princes; and in the Champ de Mars exercises of regiments often take place. During the Fêtes of July a grand review of all the National Guards of Paris and its environs, with the garrison of the capital, forms a leading feature of the public rejoicings.

**HORSE-RACES.**—The sports of the turf have within a few years become much more general among the Parisian nobility and gentry than formerly, and great attention is now devoted to the improvement of the breed of horses. Races take place annually in May and September, in the Champ de Mars. In the former month the races take place on three separate days, two prizes being run for each day, to the aggregate amount of more than 20,400fr., besides considerable sweepstakes, subscribed for by the *Société d'Encouragement pour l'Amélioration de la Race des Chevaux en France*. In the latter month races occur on four days, and the prizes are given partly by the arrondissement, and partly by the king and prince royal. Their aggregate amount is more than 35,000fr., with considerable sweepstakes, besides several private matches that vary from year to year. In the Bois de Boulogne, during the first four months of the year, private matches frequently take place, and steeple-chases are formed from time to time in the environs of Paris. The time and amount of the prizes are regularly announced beforehand in the journals, and particularly in *Galignani's Messenger*.

**PUBLIC FÊTES.**—The public fêtes are held in the Champs Élysées and at the Barrière du Trône, on the anniversaries of the three days of the Revolution of 1830, and the king's fête-day, May 1. In the different areas of the Champs Élysées are rope-dancers, jugglers, buffoons, orchestras for dancers, *mâts de Cocagne*, and stages for dramatic representations. In the evening the avenues and walks are illuminated, as well as the garden of the Tuileries. Although upon these occasions the multitude brought together is immense, but few quarrels ensue, and in general the greatest order and good humour prevail. Provisions and wine were formerly distributed to the populace, but the confusion created by the rush to obtain a share of the eatables thrown from the booths, and the drunkenness that frequently ensued in the case of those whose superior strength enabled them to procure an undue portion of the wine, induced the municipal authorities to decide that the distribution should in future be made privately, to poor

families, by means of tickets, the number of which corresponds with that of the members of the family. This is now done by the mayors of the different arrondissements, aided by the members of the *Bureau de Bienfaisance*.

**JOUTES SUR L'EAU.**—The watermen of the Seine formerly amused the people with rowing and sailing matches. To these were added combats with lances, in boats, and dramatic representations upon the river, in which the mythological divinities cut a conspicuous figure. The aquatic sports now take place for the most part at village fêtes in the environs of Paris.

**MATS DE COGNAC.**—This exercise, first introduced into Paris in 1425, now forms part of the amusements at most of the public fêtes given at Paris, as well as at some of the fairs and wakes of the provincial towns and villages. It consists of a mast, 60 feet in height, smeared with soap and grease, at the top of which are several prizes, such as a gold watch, a silver watch, a silver fork and spoon, a silver cup, etc., which fall to the lot of those who, in turn, succeed in reaching them.

**SKAITING.**—The places most frequented for this exercise are the basin de la Villette, the canal St. Martin, the octagonal basin in the garden of the Tuileries, the gare de la Bastille, and the gare, Faubourg St. Jacques.

## PROMENADES.

Most of the public promenades of Paris have been already described in the preceding part of this book, but they are here placed under one head for the convenience of the general reader.

The **CHAMPS ELYSÉES** form the largest place of public exercise within Paris, and in many respects, during the summer season, the most agreeable. (See p. 184.)

The **GARDENS OF THE TUILERIES** are also a most delightful lounge for the fashionable world, and of the gardens on the northern bank of the Seine are the most considerable. (See p. 151.)

The **GARDEN OF THE PALAIS ROYAL** is more a general lounge for the inhabitants of the centre of the town than a quiet place of exercise, (See p. 174.)

The **GARDEN OF THE LUXEMBOURG** is the principal promenade on the southern bank of the Seine, and is at the same time a healthy and agreeable spot. (See p. 370.)

The BOULEVARDS, both of the interior and the exterior, are resorted to, either for business or pleasure, by Parisians of all ranks, and form admirable channels of communication with all parts of the town, or healthy walks round its extreme limits. (See p. 114.)

BOIS DE BOULOGNE.—This wood, at the distance of about two miles from Paris, bears the name of a village to which it is contiguous. Before the Revolution it presented few trees that were not stunted and dying with age. The revolutionary axe rendered it still more naked and sterile; and the greater part of those it spared were felled to make palisades for the barriers of Paris at the approach of the allied armies in 1814. In July, 1815, after the capitulation of Paris, the British troops, under the command of the Duke of Wellington, established their camp in the Bois de Boulogne. A great deal of subsequent planting, and the growth of old stocks of trees have now made the Bois de Boulogne a thick and picturesque wood. From time immemorial the Bois de Boulogne has been celebrated as the theatre of duelling; and it still is the rendezvous of those whom a sense of honour urges to this barbarous practice. Several thousand Parisians and foreigners have perished upon this spot. The Bois de Boulogne may be called the Hyde Park of Paris, where the most splendid equipages and finest horses of the capital are displayed. It is also celebrated for the annual procession or promenade de Longchamp. In one of the principal alleys, near the gate next the Neuilly road, is an excellent *café*, and at a short distance beyond it a good *restaurant*; both are much frequented in fine weather by genteel company.

A little further on, towards Neuilly, is *Bagatelle*, a beautiful maison de plaisance, erected by Belanger, in consequence of a wager between the Count d'Artois and the Prince of Wales that the house could not be built in 60 days; it was finished in 58. This has been lately purchased by Lord Yarmouth for the sum of 313,100 fr., and is being fitted up in a style of great elegance and luxury.

Near Passy, in the Bois de Boulogne, is the *Château de la Muette*, formerly crown property, but now belonging to M. Énard, and partly occupied as the *Institution Orthopédique* of M. Jules Guérin. (See *Directory*.) Immediately fronting this is *Ranelagh*, a well-known and most agreeable place of public amusement. It consists of a capacious ball-room, a small

theatre, and good gardens, with a café attached, wherein balls are given every Sunday and Thursday during the summer, and dramatic representations once a-week. It is generally well attended, and the subscription balls are the best in the neighbourhood of Paris.

The Bois de Boulogne is well known to Botanists and Geologists.

The BOIS DE VINCENNES is to the east of Paris very nearly what the Bois de Boulogne is to the west. It contains, however, besides the natural attraction of a young wood, no places of amusement, nor villas like its rival. The stranger may wander through it in silence and in solitude, at all times of the day, and may not, perhaps, therefore find it the less agreeable. (See Vincennes, *Environs*.)

The PRÉ ST. GERVAIS and the BOIS DE ROMAINVILLE are the one an open tract of country behind Belleville, the other, an adjoining wood, much frequented by the inhabitants of the capital, and possessing many points of attraction.

## Chapter 9.

### ENVIRONS OF PARIS.

[For a list of Conveyances, see Table of Fêtes.]

**ALFORT.**—This village, situated two leagues south-east of Paris, at the confluence of the Seine and the Marne, is celebrated for a royal veterinary school, founded by Bourgelat, in 1776, and is famous not only for its distinguished pupils; but also for illustrious persons, such as Vicq d'Azyr, Daubenton, Fourcroy, etc., who have been professors in it. This establishment possesses a library of domestic zoology; a cabinet of comparative anatomy, and another of pathology; which are open to the public. There are also a Botanical garden; hospitals for sick animals; a laboratory for chemistry and natural philosophy; a pharmacy; ground for the cultivation of forage; a school of practical agriculture; a flock of sheep for experiments on the crossing of breeds and the improvement of wool; a flock of Thibet goats; a herd of foreign swine, and an amphitheatre, where lectures are delivered upon veterinary me-



dicine and rural economy; besides farriers' shops, buildings for experiments, and a bee-house. The pupils from the north of France are admitted at Alfort upon the authorisation of the Minister of the Interior, either as boarders, at 360 fr. a-year, as gratuitous pupils, or on paying half the charge for boarders. The Minister of War has 40 pupils in the school destined for veterinary service in the cavalry. They are received from the age of sixteen to twenty-five. The duration of the studies is four years. They must all be able to read and write, and understand arithmetic, grammar, and smith's work. The number of pupils received is fixed at 300. Animals that require treatment are admitted at a charge of 50 sous a-day for a horse, and 12 sous for a dog. If their owners are poor, the only charge made is for their keep. In case of murrain among cattle, some of the pupils, or even professors, are sent to treat them. There is a similar institution at Lyons, for the South of France.

**ANTONY**—a small village  $2\frac{1}{2}$  leagues south of Paris, possesses a good church of the 14th century.

**ARCUEIL**.—"The name of this place, situated three quarters of a league northwest of the barrier of the same name, is derived from the arches of the aqueduct, constructed by the Romans. (See p. 121.) The church is of the age of St. Louis, and is remarkable for the delicate sculpture of its porch. The country round Arcueil is pleasing and highly picturesque; it abounds with neat country houses, amongst which are those in which Berthollet and the celebrated Laplace resided.

**ARGENTEUIL**.—This large village, containing 5,000 inhabitants, about  $2\frac{1}{2}$  leagues north of Paris, is pleasantly situated on the Seine, over which there is a bridge. There was formerly a priory here, founded in 656, to which Eloisa retired in 1120, till the Paraclet was prepared for her by Abelard; the village was once strongly fortified; remains of the fortifications may still be seen.

**ARNOUVILLE**—four leagues north of Paris, on the river Crould. The château, built about the year 1757, situated in a park, consists of three hundred acres. Louis XVIII. passed three days in the château previous to his entry into Paris, on the 8th of July, 1815; and here it was that he drew up his Charter.

**AUTEUIL**—about a league to the west of Paris, on the road to Versailles, is pleasantly situated at the entrance of

the Bois de Boulogne. It is famous for having been the favourite retreat of Boileau, Molière, Racine, Lafontaine, la Chapelle, Franklin, Helvetius, Cabanis, Condorcet, Count Rumford, and other eminent men. It contains a number of handsome villas. The church was built in the beginning of the 17th century, except the porch and the tower, which are of the 13th.

**BAGNEUX**—one of the most ancient villages in the vicinity of Paris, situated on an eminence  $1\frac{1}{2}$  league to the south of the capital, abounds with country houses. The church was built in the 13th century, and the interior is much admired.

**BAGNOLET**.—This village, one league to the east of Paris by the Pantin road, produces a great quantity of fruit, and is celebrated for peaches, and pits of clay suitable for the manufacture of the finest porcelain.

**BELLEVILLE**—situated at the extremity of the faubourg du Temple, commands a fine view of Paris. The side of the hill is covered with neat country-houses and a great number of *guinguettes*, where a multitude of Parisians, of the lower classes, assemble on Sundays and holidays.

**BELLEVUE**—a village two leagues west of Paris, on the hill leading to Meudon from Sèvres, delightfully situated. From the terrace the view of Paris, and the sinuosities of the Seine for several leagues, is enchanting. Upon this spot formerly existed a palace, demolished after the Restoration.

**BERCY**.—At this extensive suburb of Paris a considerable part of the wine from Champagne and Burgundy, brandy, vinegar, and oil, for the supply of the capital, is landed, arriving from the interior by canals which meet at the junction of the Seine and the Marne, at a short distance. The warehouses are very extensive, and are used for the bonding of wine, where it is kept for sale by the merchants of the capital.

**BICÊTRE**.—This is a celebrated hospital, situated in the parish of Gentilly, at the distance of half a league from the Barrière d'Italie, on the west of the high road from Paris to Fontainebleau. An ancient estate was purchased by John, bishop of Winchester, who built there, in 1204, a château, which was named *Château de Wincestre*, from whence came *Bichestre*, *Bicestre*, *Bicêtre*. The Duke of Berry, to whom the château belonged in the beginning of the 15th century,

gave it, in 1416, to the chapter of Notre Dame, of whom Louis XIII. bought it in 1632, and erected upon its site an hospital for military invalids, which took the title of *Commanderie de St. Louis*. It contained a chapel dedicated to St. John. Louis XIV. having built the Hôtel des Invalides, this house was annexed to the general hospital de la Salpêtrière. Bicêtre is happily situated on lofty ground, and the air is better than in most of the hospitals of Paris. Great difficulty was experienced in obtaining a supply of water; but two wells having been sunk to the depth of 166 feet, water was found, and is now raised by means of a wooden machine constructed for that purpose. The hospital of Bicêtre is now devoted to a threefold purpose; it is an asylum and workhouse for indigent men, a lunatic asylum, and a prison. The plan of Bicêtre, with the exception of some additions, presents a square of about 900 feet on each side, which contains three principal courts; the first serves for an entrance from the Fontainebleau road; in the second are, on the south, a plain church and the prison; and on the north, the infirmary; the opposite side looks to a garden surrounded by low buildings occupied by infirm old men. The third court presents some irregular buildings, in which are placed the lunatics; but a new division, called *les Nouvelles Colonnes*, from its being ornamented with columns, was constructed in 1822, at an expense of 400,000 fr.; it consists of two piles separated from each other by a small garden. The columns support an entablature, and form to each pile a peristyle, where the lunatics walk when the weather prevents them from taking air in the garden. The indigent and infirm old men occupy the greater part of the building. They have no private rooms, but there are large rooms with workshops and dormitories, as also several gardens and court-yards for exercise. The greatest cleanliness prevails in every part of the establishment. Those who work receive trifling wages, part of which is expended in procuring them better food, and the rest is given to them when they leave the asylum. The daily allowance of food to the indigent is a portion of soup, a pound and a quarter of bread, four ounces of meat for dinner, vegetables or cheese at night, and a quarter of a pint of wine. At the age of 70 they have a double portion of wine; and when they have been 30 years in the house, they receive a double allowance of every kind. The

class of persons called *reposans* are such servants of the hospital as are unable to work. They are treated the same as the other paupers, except that they go out when they please, and are allowed a small chest of drawers and curtains to their beds. When sick, the paupers are removed to the infirmary, where every attention is paid to them. There is a dispensary belonging to the establishment, and extensive beds in the garden for common medicinal herbs. There are 3,200 beds destined for the indigent, who, being mostly aged persons, are treated with the respect due to their years and misfortunes. The most afflicting spectacle in the interior of this vast establishment is the lunatics, 700 in number, who have in general the same allowance as the paupers; but more bread is given them on account of their greater appetite. They are never chained or beaten, but, when dangerous, are confined with a strait-jacket and shut up. Otherwise the most lenient treatment is observed towards them; and to those who are capable of it, daily occupation is given on a farm which is placed at a small distance from the hospital. This method of treating lunatics has been found to succeed beyond all expectation. Formerly a vast prison was situated within the walls of this hospital, in which all persons condemned to the galleys or to death awaited their punishment. This has now been transferred to the new prison sometimes called *Le Nouveau Bicêtre*, in the *rue de la Roquette*.

**BONDY**—a village three leagues from Paris, on the road to Meaux, is remarkable for its forest, formerly the haunt of robbers and assassins. The Canal de l'Ourcq passes through it.

**BOURG-LA-REINE**—in a valley two leagues to the south of Paris, is traversed by the high road to Orleans. There is a house here, with an extensive park, built by Henry IV. for Gabrielle d'Estrées. Here Louis XV. received the infants of Spain, in 1722. The cattle-market, called *Marché de Sceaux*, for the butchers of the capital, is held every Monday, on the high-road at Bourg-la-Reine.

**BUC**—a village  $4\frac{1}{2}$  leagues south-west of Paris, is remarkable for the aqueduct erected by Louis XIV., which conveys water to Versailles, from which it is half a league distant: it is supported by 19 arches. Near this place is the source of the *Bièvre*.

**CHANTILLY**—a town ten leagues to the north of Paris,

was once celebrated as the residence of the illustrious house of Condé. The estate of Chantilly having lapsed to the crown for want of heirs in 1484, Charles VIII. gave it to Guillaume de Montmorency, his nephew; and one of the descendants of that nobleman having forfeited his head and his estates to the crown in 1632, Louis XIII. presented Chantilly to the Princess de Condé, sister of the duke alluded to. It was finally presented to the Great Condé in 1661, by Louis XVI. Here the inheritors of that title continued to live in princely style till the Revolution, when the principal building forming the palace was demolished, and the gardens, and works of art, except such as had been removed and secreted, were destroyed. The other buildings were converted into a prison, and subsequently into barracks. Upon the Restoration, in 1814, the remaining buildings of the château of Chantilly were restored to the house of Condé, and many restorations and improvements were made by its late possessor, who frequently resided here, and made it his principal hunting-seat. On his melancholy death in 1830, Chantilly descended to the Duke d'Aumale, fourth son of King Louis Philippe. The château is a handsome edifice, and the interior contains some curious paintings. The grounds are very beautiful, and are laid out in the English style. The forest of Chantilly, which joins the park, contains 7,600 acres. In the midst of it is a circular area called the *Table-ronde*, from which 12 roads branch out in different directions. It used to be the rendezvous of hunting parties, and here the day of St. Hubert, the patron of sportsmen, was annually celebrated. The lakes of Commelle, four in number, are worth a visit. Near them is the *Château de la Loge*, a small Gothic structure, said to have been built in 1227, by Blanche de Castile, mother of St. Louis, which was restored and beautifully fitted up in 1826. Races take place here on May 16th, and are exceedingly well attended. The *Hôtel d'Angleterre* is a very good hotel.

CHARENTON—was celebrated in the times of Henry IV. and Louis XIII. and XIV. for the controversies that were carried on here with regard to the Protestants, and for the destruction of its Protestant church, on the Revocation of the Edict of Nantes, in 1685. It is now however known for the great hospital for insane persons of both sexes, which was founded in 1644, by the minister Sebastien Leblanc, but was afterwards formed into a boarding-house by the Frères de la Cha-

rité, for the cure of lunacy. In 1797, it was converted by the government into an asylum for the especial reception of 400 lunatics whose cases admit a hope of cure; but, nevertheless, others are received whose state of insanity excludes all hope. The mode of treatment pursued here, by giving rational employment and amusement to the patient, with the absence of as much appearance of constraint as possible, has been found very successful. The house is very spacious, and a great many important additions have been made to it within a few years. The chambers and dormitories are spacious, well lighted, airy, and clean; the furniture is of wood, except the bedsteads, which are of iron. The passages are warmed by means of cast-iron pipes, fixed under the floor. The asylum is under the immediate authority of the Minister of the Interior, and the superintendence of a special committee, appointed by the minister. Persons are received here gratuitously, and as boarders. The gratuitous admission can only be obtained from the minister, and for a determinate time.—There are three classes of boarders, viz. ; first, those who pay 1,300 fr. and upwards; the second, 975 fr.; and the third, 650 fr., including washing. Certain certificates are to be presented on the part of lunatics previous to their being allowed to enter, and some formalities have to be complied with. Admission is granted every day, at whatever hour the patients may be presented; but the public are only admitted from nine to four o'clock, on Tuesdays, Thursdays, and Sundays. No one is allowed to enter into such parts of the interior of the establishment as are occupied by the patients, but strangers are shown the courts and gardens. Lunatics, cured or uncured, are restored to their families on the permission of the authority which requested or ordered their admission.—In this village a house, that once belonged to Gabrielle d'Estrées, still exists; and part of another remains, once tenanted by the great preacher Saurin.

**CHATILLON.**—No spot in the environs of Paris commands a more extensive and picturesque view than this village, which is situated upon a lofty hill, at  $1\frac{1}{4}$  league south-west of Paris. It abounds in corn, vines, fruit, and vegetables; which are cultivated for the Paris market.

**CHATENAY**—a mile and a half south of Sceaux, is celebrated as being the birth-place of Voltaire, in 1694.

**CHOISY LE ROI.**—This pretty village,  $2\frac{1}{4}$  leagues from

Paris, is so called from a château which formerly existed here, and was a favourite residence of Louis XV. It is now celebrated for its glass-houses, which are on a large scale, and contain a fine establishment for painting on glass, etc.

**COMPIÈGNE.**—This town, about 17 leagues north-east of Paris, is situated near the confluence of the Oise and the Aisne, upon the Flanders road, and possesses a palace which is pleasantly situated between the town and the forest. The exterior is elegant, but not magnificent. The apartments are splendid, and superbly decorated and furnished. It was in the palace of Compiègne that Napoleon received the arch-duchess Maria Louisa, and he caused it to be magnificently fitted up for that occasion. The grand gallery, erected by him, is above 100 feet in length, 40 in breadth, and 30 in height. The roof, which is vaulted, is supported on each side by twenty fluted marble columns, and the flutings are richly gilt. The ceiling is divided into 12 grand compartments, beautifully painted in allegorical figures, representing Napoleon's principal victories, by Girodet. The grand bed-room is very magnificent. There are some fine paintings in the chapel and other apartments. The gardens in front of the palace are agreeably laid out, and an arbour of iron frame work, 4,800 feet in length, and 14 feet broad, leads from the steps of the palace to the forest, forming a delightful shady walk in summer. There is also a canal of the same length. The forest of Compiègne contains 29,600 acres, and is well laid out in roads and green alleys for the purpose of hunting. This is one of the most ancient possessions of the royal family of France. It is known that Clovis had a seat at Compiègne, and the property has never been alienated from the crown. It was at the siege of Compiègne that the Maid of Orleans was made prisoner by the English in 1430. A camp for military evolutions is generally formed here every autumn. The town contains about 6,000 inhabitants, and races take place while the camp is assembled here in the autumn.

**CORBEIL**—eight leagues south of Paris, on the Seine, is a small town, at which a considerable trade in corn and flower is carried on with the capital.

**ENGHIEN-LES-BAINS.**—This village, four leagues north of Paris, is situated upon the banks of the lake of St. Gratien, between the heights of Montmorency and the wood of St. Gratien. The sulphuric spring, to which it owes its cele-

brity as a bathing-place, was discovered, in 1766, by Père Cotte, the learned rector of Montmorency. The celebrated Fourcroy analyzed the waters, and ascertained that fifty litres of water weighing fifty kilogrammes contain about :—

	Gramm.	Millig
12 litres 892 milligrs. of sulphurio hydrogen gas	4	462
Carbonic acid gas	9	827
Sulphate of lime	17	687
Sulphate of magnesia, crystallized	8	392
Carbonate of lime	11	367
Carbonate of magnesia	0	707
Muriate of magnesia crystallized	4	289
Muriate of soda	1	275
Silicium	} quantity unascertainable.	
Matter extractive		

The magnificent establishment of baths on the border of the lake is remarkable for its cleanliness and elegance, and affords accommodation equal to the principal baths of the capital. A second establishment of baths, called *Bains de la Pêcherie*, although less happily situated than the former, occupy a delightful spot. The building is plain, and the gardens are agreeable. There are good hotels and boarding-houses here as well as public gardens, and other places of amusement. Upon the lake of St. Gratien are boats with sails and oars, and in the centre is a *café*. Horses and asses are ready saddled for visitors to ride to the delightful villages in the neighbourhood. Concerts are given here during the summer; and frequent dances attract the Parisians in great numbers. To go to the baths of Enghien is now as much the fashion as it was once to go to Spa.

**ERMENONVILLE.**—This village, situated 10 leagues north-east of Paris, on the road to Senlis, is remarkable for its chateau, in a dependence of which Jean Jacques Rousseau died. This estate became, in 1763, the property of M. de Girardin, who, having learnt that the smallness of Rousseau's income had compelled him to quit Paris, invited him to Ermenonville, where he arrived on the 20th of May, 1778, but died on the 2d of July following, and was buried in an island in the great park, called *île des Peupliers*, where a monument was erected to his memory. The park and grounds are laid out with great taste, and are well known to the lovers of the picturesque.

**FONTAINEBLEAU.**—This town, which contains 9,000 souls, is situated in the department of the Seine and Marne,



15 leagues from Paris, upon the high-road to Lyons. It has ever been a favourite residence of the kings of France, and up to the period of the Revolution the court always passed some months there every year. Francis I. may be considered as the restorer of Fontainebleau and the founder of the palace. In 1539, that monarch entertained Charles V. there with a pomp till then unknown. Francis II., in 1560, held an assembly of the notables upon the famous conspiracy of Amboise. In 1654, Christina, queen of Sweden, who abdicated the throne at 17 years of age, retired to Fontainebleau. It was in this palace that Napoleon kept Pius VII. a prisoner for two years, and here it was that in 1814 and 1815 he abdicated his title of emperor of the French, king of Italy, &c. The palace is one of the most magnificent in France, and exhibits noble specimens of the different styles of architecture, from the time of Francis I. to the present day. Situated at the bottom of a valley, it forms a mass almost triangular, and consists of five piles of buildings separated by as many courts and galleries. The principal entrance to the palace is by a vast square, called *la Cour du Cheval Blanc*. Of the various galleries which once decorated the interior, that of Francis I., which is 196 feet long, is the most remarkable; it contains the fresco paintings of Primaticcio and Rossi, which after a lapse of three centuries have recently been restored to their pristine beauty, as well as many specimens of the works of Paolo Poncio. This gallery also contains a series of marble busts of great historic characters. It was in the *Galerie des Cerfs* that the chamberlain Monaldeschi was put to death by order, and it is said, in the presence of Christina, queen of Sweden. The banqueting-room is a most magnificent hall, and the walls were painted by Primaticcio. The gallery of Diana has been lately fitted up, and contains a series of beautiful small pictures from the history of France, by living artists; those by Richard, Reviel, Granet, Laurent, and Madame Lescot, are the most admired. The chapel is ornamented with paintings and gilding, and is paved with various-coloured marble. The apartments of St. Louis, of whom letters dated from my deserts in Fontainebleau exist, are still shown. In one of the rooms is seen the table on which Napoleon signed his abdication, and on a brass plate let into the table that event is recorded. Very great additions and improvements have been made in the palace by king Louis Philippe. The older part of it has in general under-

gone a thorough repair, and some portions, particularly a gallery erected in the time of Henry II., have been restored in a style of great magnificence. The gardens of the palace are celebrated for their beauty; they contain some fine pieces of water in which carp grow to an enormous size; and they can also boast of a large vine said to have been originally brought from Cyprus, the parent tree of the *Chasselas* grape. The forest of Fontainebleau contains above 34,000 acres, and is remarkable for the variety and singularity of its romantic prospects. There are some very remarkable rocks to be found in it; and there is also a well sunk to an enormous depth. This forest, which abounds in stags, deer, etc., has ever been a favorite spot for hunting excursions. In the spring and the autumn it is much frequented by artists, who find there excellent studies for romantic landscape. No forest in France possesses finer trees, or a greater number and variety of plants. The streets of Fontainebleau are wide, regular, and remarkably clean, and the houses are well built of brick and stone. It contains two manufactories, one of earthen-ware and the other of porcelain; two hospitals, one for the sick and the other for foundlings and the aged or infirm; two fine barracks, an hôtel de ville, a college, a theatre, and public baths. Its grapes, which are highly esteemed, are called *chasselas*. The principal occupation of the working classes is timber and stone-cutting. Nearly all the paving-stones used in the streets of Paris are brought from Fontainebleau.

**FONTENAY-AUX-ROSES**—derives its name from its great number of fountains, or springs, and rose trees, the produce of which the inhabitants of Fontenay sell to perfumers. They pay great attention to the cultivation of strawberries, which the peasants bring to Paris. The village is agreeably situated on a hill two leagues south-west of Paris. The church dates from the end of the 13th century.

**FONTENAY-SOUS-BOIS**.—This village is contiguous to the forest of Vincennes, at about two leagues to the east of Paris, and abounds in fine springs. Its church is of the age of Francis I., or Henry II.

**FRANCONVILLE**—four leagues north-west of Paris, is situated on the slope of a hill, in the most agreeable part of the valley of Montmorency, and is surrounded by a great number of elegant country houses. The high road to Rouen passes through this village.

**GRENELLE**—a large and rapidly increasing suburb of Paris, upon the left bank of the Seine, between that river, Issy, and Vaugirard. A handsome church, a theatre, and many fine houses, have been built within a few years. A *gare* for the mooring of boats has been formed below the village of Grenelle, and a bridge erected, which leads to the Versailles road at the point where it branches off to St. Cloud. The *Plaine de Grenelle* was long the place where capital sentences, pronounced by the court-martial of the first military division, were carried into execution.

**ISSY**—one league from Paris, is supposed to have derived its name from an ancient temple dedicated to Isis. On a height opposite the church, is an ancient structure, called *Maison de Childebert*, and it appears that some of the French kings of the first race had a palace here. In this village was represented, in 1659, the first French opera, a pastoral entitled *Issé*. The author was Pierre Perrin, a native of Lyons. Here also, in 1695, were held conferences, presided by Bossuet, in order to examine the doctrine of some books published by Fenelon, which were condemned. Cardinal Fleury had a country-house at Issy, in which he died in 1743. The château of the village, with its finely-wooded grounds, belongs to the Prince de Conti.

**IVRY**—a remarkably fertile village three-quarters of a league to the south of Paris, is built on the side of a hill, and embellished with a great number of pleasant country-houses. At the extremity of the village stand the picturesque ruins of an ancient chapel. The wine-shops and petty eating-houses in the *Plaine d'Ivry* are much frequented by the lower classes of the Parisians.

**MALMAISON**.—This château, three and a half leagues west of Paris, and dependent on the village of Reuil, is celebrated as having been the favourite residence of Bonaparte and the Empress Josephine, who died at Malmaison, on the 13th of May, 1814, and was buried in the chapel of Reuil. Napoleon retired there on the 23d of June, 1815, the day after his second abdication, and left it on the 29th. The château was never remarkable in an architectural point of view, and has been sold since the Restoration, together with the estate, divided into lots.

**MARLY**—four leagues west of Paris, on the road to St. Germain-en-Laye, was formerly celebrated for its magnificence

château and gardens, erected by Louis XIV., but they have been destroyed. The aqueduct and hydraulic machine of Marly deserve attention. The old machine, which presented a deformed mass of timber work upon the Seine, has been replaced by a steam-engine, which occupies an elegant pavilion upon the bank of the river. The pipes which convey the water to the height of Louvecienne, where the first arch of the aqueduct, 70 feet high, is situated, mount the hill supported on stone props, and a double row of trees has been planted along the line which they pursue. The pavilion built for Madame Dubarry, mistress of Louis XV., by Ledoux, in the space of three months, is now the property of M. Laffitte. Being elevated 300 feet above the level of the Seine, the view from it is extensive and delightful. The villages of Bougival on the high road, where the visitor should alight and examine the church of the 12th century, and of Louvecienne, are two of the most beautiful in the neighbourhood of the capital.

**MEUDON**—a village two leagues south-west of Paris, is principally remarkable for the château and park purchased of the widow of the Marquis de Louvois, his minister, by Louis XIV., who gave them to the Dauphin, his son. The château stands on an eminence, commanding an extensive prospect. There were formerly two châteaux built here; one in advance of the present château on the grand terrace. The approach is through a grand avenue, at the end of which is a magnificent terrace 260 yards in length, and 140 in breadth. It was erected in 1660, by Henry de Lorraine, son of the Duke de Guise. The park and gardens were laid out by Le Nôtre in his best style, and are extensive. Louis XVI. sometimes inhabited Meudon, whilst his aunts dwelt at Bellevue; and, in 1789, the Dauphin died there at the age of seven years. During the Revolution, this place was used to make experiments upon engines of war, and some companies of aerostiers were formed here for the service of the army. A fire having broken out on the 16th of March, 1795, the château was nearly laid in ruins. When Bonaparte became emperor, he ordered the dilapidated château to be taken down. The gardens were replanted, and the smaller château repaired, and magnificently furnished. In 1812, it was appropriated for the residence of Napoleon's son. In 1814, Louis XVIII. annexed Meudon to the domains of the crown; and it was afterwards used by the Duc de Bordeaux. It

has been recently entirely repaired and furnished throughout for the Dukes of Orleans and Nemours. There are some fine apartments in the interior, particularly those intended for the bed-room of the King and Queen; and for her Majesty's *salle de reception*. The walls and curtains of these rooms have all been formed of the richest Lyons embroidered silk, and the furniture is exceedingly splendid. There are also several good pictures here by modern French artists. From the windows; and indeed from any of the terraces, one of the finest views of Paris is to be enjoyed. Foreigners are admitted on demanding permission at the château. The famous Rabelais was the curate of the church of this village. The wood of Meudon is extensive, and is much frequented in the summer by the Parisians and the inhabitants of the neighbourhood, particularly on Sundays, Mondays, and Thursdays, when a ball is given below the village. At the foot of the hill of Meudon, near Sèvres, are the curious chalk quarries of Moulineaux.

**MONT CALVAIRE** (also called *Mont Valérien*).—This hill, which is a conical insulated mount, is one of the highest elevations near Paris, being 558 French feet above the Seine. It is two leagues and a half from Paris, and is similar in its composition to Montmartre. It derives its name from a chapel consecrated here in 1633; on which occasion three lofty crosses were planted on the summit of the hill. From that time it was always respected as a place of religious devotion, and several hermits took up their abode on its sides: pilgrimages also were solemnly made to it. At the Revolution the hill was desecrated, but was partially restored by permission of Napoleon. At the Restoration pilgrimages again came into vogue for a short time, but at the revolution of 1830, the hill and its dependencies were finally taken from the influence of the church and devoted to lay purposes. The road to it is by Neuilly and Suresnes; from its summit is to be obtained one of the finest views in this part of France.

**MONTMARTRE**—derives its name from *Mons Martis*, being so called because a temple of Mars existed on the hill in the time of the Romans. Before the Revolution there was on the summit of the hill a celebrated convent of Benedictine nuns, some remains of which may still be seen near the church. At the foot of the hill, at No. 50, rue de la Chaussée des Martyrs, is the *Asile Royal de la Providence* for 60 aged and in-

firm men and women. This village is remarkable for its numerous windmills and *guinguettes*. The latter are much frequented. The views from the hill are fine, and Paris is seen to great advantage. On the summit is a telegraph which corresponds with Brest, Bordeaux, and Spain. The quarries of Montmartre supply the capital with gypsum, or, as it is more commonly called, plaster of Paris. The geological structure of this hill is highly interesting, as the ascending series of strata, from the passage of the *calcaire grossier* into the gypseous marls to the upper fresh water, and even the diluvium, is easily investigated. Near the summit of the hill, 300 feet above the River, is a newly-erected fountain supplied with water from the Seine by a steam-engine at St. Ouen.

**MONTMORENCY**—a small town, four leagues and a half north of Paris, delightfully situated on the summit of a hill, and commanding a fine view of the valley of Montmorency, which is reckoned one of the most beautiful and picturesque spots in France. The house called the *Hermitage* is remarkable for having been inhabited by Jean Jacques Rousseau. It afterwards became the property of the celebrated musical composer Gretry, who died there in 1813; this house has been spoiled by the incongruous additions made by the present proprietor. There are no remains of the ancient château of the Montmorencies, or of that called the *Luxembourg*, built by the famous Lebrun, in the reign of Louis XIV., and which was remarkable for its agreeable plantations and the fine prospects it commanded. The church is a beautiful building of the 15th century; and is situated on the slope of the hill in a delightful situation. The forest of Montmorency is very extensive and highly picturesque. A ride by the *Hermitage* to Écouen, or by Andilly to the *Rendezvous de Chasse*, is one of the greatest treats that a lover of fine scenery can enjoy. Horses and asses are always to be found in the market-place, ready saddled, at moderate prices. The restaurateurs are good. The country round is well-known for its cherries.

**MORTEFONTAINE**—a village, nine leagues north-east of Paris, derives its name from M. Le Pelletier de Mortefontaine, who built a château there in 1770. This estate was bought in 1790, and greatly improved by M. Durney, a banker, and subsequently became the property and favourite residence of Joseph Bonaparte. It afterwards belonged to the Prince de Condé. The gardens and parks, which are well watered and

ornamented with fountains, bridges, pavilions, and other works of arts, are highly worthy of a visit from the tourist.

**NANTERRE.**—This village, two leagues and a half west of Paris, is one of the most ancient places in its environs. Ste. Geneviève, the patroness of Paris, was born in this village in the 5th century. The church was built about the year 1300. Nanterre contains an *abattoir* for hogs, and is celebrated for its sausages and cakes.

**NEUILLY.**—This village, delightfully situated at half a league from Paris on the road to St. Germain-en-Laye, has acquired much celebrity on account of its magnificent bridge over the Seine, its elegant villas; and the interesting views which it commands. In 1606 there was merely a ferry at this place, but Henry IV., with his queen, having been precipitated into the water by the horses taking fright, a wooden bridge was constructed, which, however, did not last many years. The present superb structure was built by Perronet; it is 750 feet long, and is composed of five arches, each 120 feet in breadth, and 30 feet in height. Here, too, is the summer residence of King Louis Philippe, consisting of a château, laid out in the Italian style, with only one storey, and situated in a beautiful and highly-cultivated park of more than 100 acres. The apartments of the Queen and of the Duke of Orleans are remarkably elegant; their floorings are formed of the choicest woods, and their furniture is of the most tasteful and luxurious description. Those of the Duke de Nemours, though plainer, are still very beautiful; and the whole of the palace is arranged with great attention to comfort. A collection of pictures of the modern French school has been formed here by his Majesty. It is impossible to get a sight of the château while the royal family are resident in it. New houses are perpetually rising in this thriving village.

**NOGENT-SUR-MARNE**—an ancient and agreeable village, situated on the summit of a hill, two leagues and a quarter east of the capital, commanding an enchanting prospect.

**PASSY**—from its proximity to the capital and the Bois de Boulogne, and its elevated situation, which renders the air salubrious and the views extensive and agreeable, is much frequented both by Parisians and foreigners; it contains several pleasant houses with extensive gardens. But it is principally celebrated for its mineral waters, which are strongly impregnated with iron. The spring rises in a gar-

den, with fine walks and terraces, and is worth a visit. The celebrated Franklin resided at Passy in 1788, and a street, and a barrier leading to it, are called by his name. Here also died the famous Abbé Raynal, in 1796, after having resided in the village for several years; in 1803, Piccini, the rival of Gluck; and in 1834 Bellini, in whose premature death the musical world lost a composer of first-rate promise.

POISSY—is situated at one of the extremities of the forest of St. Germain, on the left bank of the Seine. It is six leagues west of the capital, and is a very ancient town, where the kings of France had a palace at a remote period. Here Charles le Chauve held an assembly of the prelates of his kingdom. St. Louis, who was born at Poissy, inhabited the château, and did much to embellish and enrich the town. He built the stone bridge, which is one of the longest in the kingdom. That monarch also established the cattle-market, still held there for the supply of Paris, every Thursday. Philip le Hardi, son of St. Louis, erected at Poissy, in 1304, a handsome church in honour of his father, on part of the site of one built there in the 12th century. In one of the chapels of the nave, the font in which St. Louis is said to have been baptised is preserved; and the painted glass in the windows represents his birth. Poissy is also famous in history as the place where the conferences, called the *Colloque de Poissy*, were held between the doctors of the Catholic and Protestant faith in 1561. In this town is a prison, called *Maison Centrale de Détention*, to which are sent persons condemned to solitary confinement or imprisonment for any term of years.

PONT DE ST. MAUR—a village so called from a bridge over the Marne which existed here in the 12th century. There is a very curious passage here cut through the rock for shortening the navigation; it is thirty feet wide, and the same in height, and is worth visiting. This village is at the south-east extremity of the Bois de Vincennes.

PRÉ ST. GERVAIS—owes its name to a considerable meadow (*pré*) in part of Pantin, and a chapel built in it, under the invocation of St. Gervais. This spot is almost entirely covered with small country-houses, and *guinguettes*. Its situation is favourable for pleasure excursions, while the proximity of the wood of Romainville is a still further inducement to the admirers of rural scenery. It is a mile north-east of Paris.

RAINCY—in the bounds of the parish of Livry, is a château,



three leagues and a half from Paris. It formerly belonged to the family of the Sanguins of Livry, but was ceded by them, in 1750, to the Duke of Orleans, who spared no expense to render it a princely residence. During the Revolution it was purchased by M. Ouvrard, the banker, and afterwards fell into the hands of Napoleon, thus becoming crown property; it was returned to the Orleans family on the Restoration, and thus again become crown property after the Revolution of 1830. The grounds are laid out in the English style, and the château has been much improved by King Louis Philippe.

RAMBOUILLET—is a pretty small town, on the road to Chartres, 12 leagues south-west of Paris, with a royal château situated in a park, abounding in wood and water. The approach from the village is by a long avenue, planted with double and treble rows of lofty trees, the tops of which are so broad and thick as nearly to meet. This avenue opens into a lawn, in the centre of which is the château. It is a vast gothic structure, entirely of brick, built in the form of a horse-shoe, and flanked with towers. Francis I. died in this palace on the 21st of March, 1547; Louis XIV. held his court in it for some years; with Louis XV. and Louis XVI. it was a favourite residence; and Charles X. frequently visited it on hunting excursions. The grand saloon is of immense dimensions, with a floor of white marble and two rows of marble columns of the Corinthian order. The apartments, which are handsomely furnished, contain numerous pictures of value. In one of the turrets which forms a wing of the palace, is shown the apartment in which Francis I. slept and held his levee; it is still in the same condition as in his time. On the sides of the bed are portraits of Louis XIV. and Louis XV., and of Philip IV. of Spain and his queen. This palace has become celebrated from having witnessed the abdication of Charles X., and from the movement made upon it by the Parisians in 1830. Near the palace stands a vast building called *le Commun*, and the hotel of the governor. The stables are capable of receiving 500 horses. The gardens, which are extensive, were laid out by Le Nôtre; one is planted in the French, the other in the English, style, and both are well watered by canals and lakes. The parks contain 3,000 acres, and are surrounded by a forest of nearly 30,000 acres.

REUIL—a populous village, three and a half leagues west of Paris, on the road to St. Germain. The church has a

tower of the 12th century; the rest of the edifice is of the time of Francis I. In one of the chapels of the nave is the monument of the Empress Josephine. West of the village are some fine barracks of the time of Louis XV. Cardinal Richelieu had a country seat at Reuil, where he resided for many years.

**ROMAINVILLE**—a village, one league and a half from Paris, with a fine château and park. The château, on an eminence, affords one of the finest views in the environs of Paris. The Bois de Romainville is not very extensive, but its proximity to Paris, and the agreeable shade of its tufted trees, cause it to be much frequented by the inhabitants of the capital.

**ROSNY**—a village on the banks of the Seine and on the high road to Caen, at fifteen leagues and a half from Paris, is remarkable for an elegant country-seat, surrounded by a park of 4,000 acres, in which the celebrated Sully, minister of Henry IV., was born, and which was bought in 1818, by the Duchess of Berry. All the furniture, pictures, etc., have been lately sold, and the château is now said to belong to an English gentleman. It is situated on an island called Ile de Rosny, and its grounds are very beautiful.

**SCEAUX**—successively called *Sceaux Colbert*, *Sceaux du Maine*, and finally *Sceaux Penthievre*, after the different proprietors of the château, is a large village two leagues and a quarter south of Paris. Colbert here erected a most magnificent château, with an immense park laid out by Le Nôtre. In 1700, this estate was purchased by the Duke du Maine, son of Louis XIV. and Madame de Montespan, after whose death it passed into the hands of the Duke de Penthievre. At the Revolution the château and park were sold as national property, and the château demolished, but the mayor of Sceaux and some other persons associated and bought the part called the *orangerie*, which they converted into a place of amusement. Every Sunday, from the 1st of May to the 1st of November, there is a *bal champêtre* in this ancient garden of Colbert, which is much frequented. The weekly cattle-market, called *Marché de Sceaux*, is held on the road leading from this place to Bourg la Reine.

**SÈVRES**—two leagues west of Paris, is situated on a hill on the high road leading to Versailles, and is one of the most ancient in the environs of the metropolis, it being known to have existed in 560. It is principally celebrated for its magnificent manufactory of porcelain. This establishment was formed in the Château de Vincennes, in 1738, by the Marquis

de Fulvy, governor of the château. In 1750, the farmers-general having purchased the manufactory, resolved to transfer it to Sèvres. To this effect they erected a spacious edifice upon the left side of the road. It was finished and the manufactory transferred there in 1755. Louis XV., at the solicitation of Madame de Pompadour, bought it of the farmers-general in 1759, and since that period it has formed part of the domains of the crown. The manufactory of Sèvres is a handsome building, and contains a museum consisting of a complete collection of foreign china, and the materials used in its fabrication; a collection of the china, earthenware, and pottery of France, and the earths of which they are composed; and a collection of models of all the ornamental vases, services, figures, statues, etc., that have been made in the manufactory since its first establishment. These models and specimens, which comprehend every kind of earthenware, from the coarsest pottery to the finest porcelain, are arranged in cases in the following order: 1. Etruscan vases, antique pottery, Grecian, Roman, and Gallic. 2. Foreign earthenware, delf-ware, and stone-ware. Here may be seen some delf-ware of the 15th century, the first that was varnished. 3. French earthenware, delf-ware, and stone-ware. 4. An interesting representation of the fabrication of porcelain, from the formation of the clay to the finishing. This closet also contains a specimen of every defect to which porcelain is liable. 5. Porcelain of China, Japan, and India. 6. Porcelain of the different manufactories of France, with a progressive table of the qualities and prices to the present day. 7. Porcelain of Piedmont, Tuscany, Prussia, Brunswick, Venice, Lombardy, and other Italian towns. 8. Porcelain of England, the Netherlands, Spain, Portugal, Saxony, Austria, and Bavaria. 9. This case contains specimens relating to the colouring of porcelain, glass, and earthenware, and of the defects to which it is liable. In the library attached to the establishment there are about two hundred volumes, with figures, consisting of travels, descriptions, etc., for the use of painters. The room is ornamented with a considerable number of statues and busts, after the antique. The porcelain originally manufactured at Sèvres, called *porcelaine tendre*, was a composition of glass and earths, susceptible of combining by fusion. That now manufactured, called *porcelaine dure*, is formed of kaolin, from the quarries near Limoges, alkali, sand, saltpetre, and

nitre, to which, when in a state of fusion, clay is added. It requires a great fire to be hardened. What is called *biscuit de Sèvres* is this substance not enamelled. In firing of porcelain, wood alone is employed. The workmanship of the royal manufactory of Sèvres is much more highly finished than that of any manufactory in France, notwithstanding the same substance is used. The white porcelain is higher in price than that of any other manufactory, on account of the exquisite and difficult shapes of the articles. The painters of the manufactory of Sèvres are of the first merit, and the principal artists of the French school take pleasure in giving counsel to the painters of Sèvres. A depot of the products of this manufactory, with a school for painting on glass attached to it, is established at No. 18, rue de Rivoli, Paris, and is well worthy of being visited. The number of workmen exceeds 150. The show-rooms of this manufactory, which contain a splendid assortment of rich and costly articles, are open daily to strangers, who may purchase any articles they please. During the fête of St. Cloud an exhibition of the productions of the manufactory takes place in the show-rooms, which are thrown open to the public for three days. Applications for visiting the workshops must be made to *M. le Directeur de la Fabrique Royale de Porcelaine de Sèvres*, 18, rue de Rivoli.

**ST. CLOUD.**—This small town, situated on the Seine, about 2 leagues west of Paris, was so called from St. Clodoald, grandson of Clovis, who, having escaped when his brothers were murdered by their uncle Clotaire, concealed himself in a wood in this part of the country, and led the life of a hermit. Being canonized after his death, the former name of the place, *Novigentum*, was altered to its present appellation. It was burnt by the English in 1358, and again by the party of the Armagnacs, in 1411. It was at St. Cloud that Henry III. was assassinated by Jacques Clement, in 1589; but the palace will ever be remarkable in the annals of France, for the revolution of the 18th Brumaire (10th November, 1799), which was effected without the effusion of blood, and which placed Bonaparte at the head of the government of France. The town lies on the steep side of a hill, and contains little worthy of notice except the palace and its park. There are, however, several fine villas erected on its outskirts, and it is one of the healthiest places in the neighbourhood of Paris.

The PALACE was originally built in 1572, by Jerome de

Gondy, a rich financier. After his death, it was possessed consecutively by four bishops of Paris, of the same family, and was even then renowned for the extent and beauty of its gardens. Louis XIV. purchased the Château de Gondy in 1658, and presented it to his brother, the Duke of Orleans, who spared no expense to improve and adorn it. The repairs and additions were executed under the direction of Lepaute, the duke's architect, and Girard and Mansard, the king's architects. Le Nôtre was charged with the plantation of the park, and is thought to have succeeded better at St. Cloud than in any other grounds which he laid out. This magnificent seat of the Dukes of Orleans remained in their family till 1782, when it was purchased by Louis XVI. for Marie Antoinette, his queen, who took great delight in St. Cloud, added several buildings, and often visited it, accompanied by the king. In 1793, this as well as the other royal palaces became national property. Napoleon always entertained a marked predilection for the château of St. Cloud, which had been the theatre of his first elevation; and there he lived and transacted the affairs of his empire more frequently than at Paris. Since that time many improvements, but no material alterations, have been made in the palace. It consists of one court with three piles of buildings, and other wings irregularly connected with them. The principal front is about 140 feet in length by 70 in height, and is adorned with several good pieces of sculpture. The columns that support the cornice of the central compartment are of the Corinthian order, and the general effect of the whole is elegant, without being either rich or stately. Attached to the palace are some large barracks, stables, etc.

*Interior.*—The first suite of rooms consists of the *grands appartemens*, to which the visitor arrives by the *grand vestibule*. In this vestibule, to the right, is a magnificent marble staircase, and to the left a stone staircase leading to the corridors of the apartments. The *Salon de Mars* is adorned with eight Ionic pilasters and four columns of marble, each of a single piece; in it are some excellent paintings by Mignard, representing the Forges of Vulcan, Mars and Venus surrounded by Cupids and the Graces. The ceiling represents the assembly of the gods when summoned by Vulcan to witness the infidelity of Venus. Over the fire-place is a valuable picture of the Duke of Orleans, brother of Louis XIV.

The *Galerie d'Apollon* is a most splendid room, with a vaulted ceiling painted in Mignard's best style, with subjects taken from the mythology of Apollo, and with devices representing the Seasons, etc. The profusion of gilding which is displayed here, and the rich tone of colour that prevails throughout the apartment, give a striking idea of the magnificence of the epoch when it was first erected. The walls are covered with a great number of very excellent cabinet pictures, comprising numerous beautiful Canalettis, and paintings by Mignard, Van Oels, Van Spaendonck, etc., with several modern French artists. Here too is a very extensive collection of valuable cabinets in tortoiseshell and buhl-work, together with two immense vases of Sèvres porcelain, and several exquisite models and smaller pieces of statuary. The *Salon de Diane* joins the above gallery, and is richly painted in its ceiling by Mignard. It contains two fine pictures, by Robert, of the Ruins at Nîmes and Orange.—The *Chapel* is entered by a door leading from this salon into the royal gallery, and is a plain building with columns of the Tuscan order. The *Salon de Louis XVI.* is now used as a billiard-room; in the centre of the ceiling is a representation of Truth, by Prudhomme. The *Salon de Jeu* has the ceiling painted with eight Cupids, forming a circle. The ornaments are a beautiful and valuable mosaic table presented by Leo XII., about 30 inches in diameter and of wonderful merit in the execution. From the ceiling is suspended a most elegant lustre of the time of Louis XIV. in German cut-glass and bronze gilt. The *Salon de Reception* is a handsomely-decorated room of good proportions. The *Salle des Gardes* leads to the king's apartments, which are shown in the following order: the *Antechamber*; the *Salon d'Attente*, in which is a good picture by Granet and some beautiful pier-tables in Sèvres porcelain; the *Salon de Reception*; two other saloons, in the latter of which is a valuable vase in gold and silver, of the time of Francis I., most exquisitely sculptured; and the *Cabinet de Travail*. This last room is decorated with great elegance, and from its windows a beautiful view over the capital and the surrounding country is to be enjoyed. From hence an ingeniously-contrived bath-room, fitted up in white muslin, leads to the *Bedroom of the King and Queen*; and the *Salon*, in which is a lustre of rock crystal of immense value. Next to this the visitor enters the *Salon de Reception*

*de la Reine*, which is a beautiful room looking southward to the tower in the park, and containing a great number of valuable and interesting objects. The Salon d'Attente leads to a small room in which are six remarkable pictures representing cabinets of minerals, birds, shells, etc., executed by the Chevalier de Bardt, and purchased by Louis XVIII. The suite of rooms is closed by the antechamber; and those on the ground floor are not usually shown to the public, being the private apartments of the palace. All the curtains and furniture of the rooms above described are of the richest description, in silk or Beauvais tapestry.

The PARC RESERVÉ begins at the château, and extends to the left, almost always on the ascent, to the summit of the hill. On the right only, and below the château, is a sort of valley. This park contains gardens and flower-beds ornamented with groves, and pieces of water, and is decorated with statues, sculptured by the most celebrated artists of the time of Louis XIV. It was in the *Salle de l'Orangerie* that the events of the 18th Brumaire took place; and Charles X. was residing in the palace when the Revolution of 1830 broke out.

The GRAND PARC extends from the Seine and the road from Sèvres to St. Cloud, to beyond the summit of the hill, and is about four leagues in circumference. The entrance is formed by two iron gates, one of which leads to the *Place*, and the other to the grand avenue, which is planted with chestnut trees, and terminates in an esplanade, called *l'Étoile*. To the right of this avenue is a long range of shops, constructed in 1807; and two plantations of chestnuts and limes, in the midst of which is the grand cascade. The park, which stretches on the left as far as Sèvres, is intersected by fine avenues, planted with elms, some of which are of a prodigious height. The entrance to the park from Sèvres is by two pavilions united by iron gates, at the foot of the bridge. The cascade of St. Cloud is divided into two parts; the first called *la Haute Cascade*, the other *la Basse Cascade*: at the summit of the first is a group representing the Seine and the Marne, each reposing upon an urn from which water issues. Upon steps from distance to distance are placed urns and tables from which water falls into basins situated one above another, the last of which supplies by means of an aqueduct the lower cascade, which is separated from the upper one by the Allée du Tillet. The *Basse Cascade* nearly resem-

bles a horse-shoe in form, and is not less imposing than the former by the abundance and rapid expansion of its waters. The water falls in sheets from one basin to another, the last pouring it into a canal 261 feet in length, by 93 in its greatest breadth; along the canal likewise are 12 *jets d'eau*. The architecture of the cascade is ornamented with rock and shell-work, dolphins, and other appropriate emblems, and nothing can be more enchanting than the spectacle it presents when in full play. The *grand jet d'eau*, known by the name of the *Jet Géant*, is to the left of the cascades, situated in front of a fine alley; it rises with immense force to the height of 100 feet, from a basin of which it forms the central point. By the side of it is a small stone fountain of remarkable elegance. The waters play on the first Sunday in every month. One of the finest spots in the park is that upon which is built the *Lantern of Demosthenes*, a copy of the monument of Lysicrates at Athens, erected here by order of Napoleon.

For permission to see the château, application must be made, by letter, to the Governor, and foreigners are readily admitted. The *fête* of St. Cloud begins on the 7th of September, and lasts three weeks. It is the most celebrated in the vicinity of Paris, and attracts an immense multitude, particularly on the Sundays. It is held in the park, and no one, without having seen it, can imagine the number of tradesmen, mountebanks, and persons of all classes, who assemble together. During this *fête* the château and the manufactory of porcelain at Sèvres are open to the public.

ST. CYR—a village in the great park of Versailles, six leagues south-west of Paris, is celebrated for the *Maison de St. Cyr*, an establishment founded by Louis XIV. in 1686, at the solicitation of Madame de Maintenon, for the gratuitous education of two hundred and fifty young ladies of noble birth; and where, upon the death of that monarch, Madame de Maintenon retired, and died in 1719. The plans of the building were furnished by Jules Hardouin Mansard. In 1793, this institution was abolished, and the buildings converted into a military hospital. In 1806, Napoleon ordered the military school which he had formed at Fontainebleau to be transferred to St. Cyr, where it has since remained under the title of *École royale spéciale militaire de St. Cyr*. The number of pupils is upwards of 3000, who are admitted from the ages of



18 to 21, after a severe examination by the persons appointed for a similar purpose in the École Polytechnique. On entering, they engage to enter the infantry or cavalry, and on leaving, they are named officers according to their merits.

**ST. DENIS.**—This town, two leagues north of Paris, owes its celebrity to the abbey of Benedictine monks long established there, and to the circumstance of the kings of France having chosen the church of that abbey for their place of burial. A chapel was founded here in honour of St. Denis about the year 250; and in 580, Dagobert, son of Chilperic, was buried there, being the first prince known to have been interred within its walls. Dagobert I. founded the abbey of St. Denis in 613; and Pepin, father of Charlemagne, began a new church here, which was finished by his son, and consecrated in 775. Of this edifice nothing now remains except the foundations of the crypt below the choir. Suger, abbot of the monastery and regent of the kingdom, during the first crusade of Louis VII., demolished the church, and built a more majestic one in 1144, of which the porch and two towers still remain; but in the succeeding century all the rest of the building was reconstructed by St. Louis and his successor, between 1250 and 1281. It is one of the most beautiful and perfect specimens of the architecture of that epoch now remaining in France. It is a regular cruciform building, with double aisles, and a circular east end. Its total length is 390 feet, breadth 100 feet, and height of vaulting 80 feet. The style is early Pointed throughout, and the execution of all the parts is remarkably delicate. Both the nave and the choir, with the transepts, have a light triforium gallery and clerestory windows, with the curves of the arches curiously adapted to the exigencies of the vaulting. At the eastern end of the choir is a beautiful Lady chapel, containing a few specimens of good stained-glass of the 13th century. On the exterior of the church the most remarkable features are the curiously crocketed pinnacles that crown the buttresses of the aisles; the spire and pinnacles of the western tower; and the richly-sculptured doorway of the northern transept. Since 1830 the church has been nearly rebuilt, to so great an extent have repairs and restorations been found necessary; they have proceeded at various intervals since the year 1806, and their total expense has been estimated at 15 millions of francs. In all that has been thus done, the an-

cient models have been observed with the greatest exactness. The kings and princes of France had been interred here up to the breaking out of the Revolution; but in pursuance of a decree of the Convention, in 1793, the remains were disinterred, and thrown into two large trenches without the church, opposite the northern porch. In 1795, the lead was stripped from the roof, and a decree was passed to raze the building to the ground, but, happily for the arts, a resolution so deplorable was not carried into execution. After this period, the church of St. Denis, having been neglected for several years, had nearly fallen into ruins, when Napoleon gave orders, in 1806, for the church to be repaired, and the vault of the Bourbons to be restored for the sepulture of the princes and princesses of his own dynasty. The *grisflamme*, so long regarded as the sacred banner of the French nation, was kept at this abbey; and no church in France was so rich in relics and ecclesiastical ornaments. But all these were dispersed at the same epoch of the Revolution; and the monuments of the kings were removed to the *Musée des Monuments Français*, where they were fortunately preserved to be restored at some future period to their original resting-place. To the left on entering the church is the tomb of Dagobert, rebuilt by St. Louis, and particularly deserving of attention, as a beautiful specimen of pointed architecture. On the same side are the magnificent monuments of Louis XII. and Anne of Brittany, and Henry II. and Catherine de Médicis. The former was executed in white marble by Paolo Poncio. The corpses of Louis XII. and his queen are represented on a cenotaph surrounded by 12 arches ornamented with arabesques of fine execution, beneath which are placed statues of the 12 apostles. The whole rests upon a pedestal enriched with bas-reliefs representing battles fought in Italy by the French; the triumphant entry of Louis XII. into Genoa, and, above all, the battle of Agnadel. Above the cornice of the Mausoleum are kneeling statues in white marble of Louis and Anne. The latter monument was executed by Germain Pilon, after designs by Primaticcio. It is 14 feet in height by 10 in breadth, and 12 and a half in length. It is adorned with 12 Composite columns of deep blue marble, and 12 pilasters of white marble. At the angles are four bronze figures representing the cardinal virtues. The corpses of Henry II. and Catherine, in white marble, are represented upon a bed. The portrait

of the latter is given with remarkable truth, and the light garment thrown over her body is exquisitely beautiful. On the opposite side is the truly sumptuous tomb of Francis I. and Claude of France. This monument, after the designs of Philibert Delorme, was erected in 1550. Statues of Francis and Claude after death repose upon a superb cenotaph, ornamented with a frieze in relief representing the battles of Marignan and Cerisoles; the statues were executed by Pierre Bontemps. Above the cenotaph rises a grand arch enriched with arabesques and bas-reliefs by Germain Pilon. Sixteen fluted Ionic columns support the entablature, above which are placed five statues of white marble in a kneeling posture, namely, Francis I.; Claude; his queen; the Dauphin and the Duke of Orleans, sons of Francis and Claude; and the Princess Charlotte, their daughter. The ceilings and subordinate ornaments of this splendid monument were executed by Ambroise Perret and Jacques Chantrel. On one side of the northern door is a spiral column to the memory of Henry III., who was assassinated by Jacques Clement, August 2d, 1589. On the other side of the door is a Composite column of white marble in memory of Francis II., who died in 1561. At the south door is a beautiful marble column in honour of the Cardinal de Bourbon, which is enriched with an allegorical capital in alabaster; on the pedestal are a bas-relief representing Jesus Christ in the sepulchre, a masterpiece of Jean Goujon, and two other bas-reliefs in alabaster. On the opposite side of the door is a porphyry column with a Corinthian capital, to the memory of Henry IV. The choir, which is ascended by steps, is separated from the nave by a rich railing in wrought iron and bronze. The sacristy is spacious and highly ornamented; it contains several paintings, by able modern artists, of events connected with the abbey of St. Denis. The royal vaults are entered by doors in each transept near the choir. The walls are cased with black marble and ornamented with stone pilasters; the pavement is of white and black marble; the coffins, covered with black or violet coloured velvet, with ornaments of gold or silver, are placed upon iron bars. In the royal vault are deposited the remains of Louis XVI. and Marie Antoinette, his queen, Louis XVIII., and other members of the late royal family. On entering the subterranean church by the door on the left, we see near the entrance a bas-relief of the third century and a piece of Roman mosaic work.

Here are monuments of the kings of the first and second races; the most remarkable of which are the marble sarcophagus in which Charlemagne was interred at Aix la Chapelle; a marble statue of that monarch; five statues in stone of Louis I., Charles II., Louis II., Charles III., and Charles IV.; and cenotaphs (some of them with statues) of Charles Martel; Pepin le Bref and queen Bertha; Carloman, son of Pepin; Louis and Carloman, sons of Louis le Bègue; and Eudes, king of Paris. Next come the monuments of the third or actual dynasty, consisting of cenotaphs, with one or two statues in stone or marble. The following is their order: Hugues Capet; Robert le Pieux, and Constance d'Arles, his queen; Constance de Castille, queen of Louis VII.; Henry I.; Louis VI.; Philip Augustus; Louis VIII. The chapel of St. Louis is very remarkable: it contains figures and busts which are painted and gilt; the busts are, St. Louis and Marguerite, his queen; and the statues, the Count de Nevers and Robert de Clermont, his two sons. The other cenotaphs are those of queen Blanche; Philippe le Hardi; Charles, king of Sicily, brother to St. Louis; Philippe le Bel; Louis X.; Blanche, daughter of St. Louis; Philippe le Long; Charles le Bel; Jeanne de Navarre, daughter of Louis le Hutin; Charles d'Alençon, brother of Philippe VI.; Philip VI.; king Jean le Bon; Jeanne de Bourgogne, queen of Charles V.; Charles V.; Marguerite, daughter of Philippe le Long; Charles VI., and Isabeau de Bavière, his queen; and Charles VII., their son. The chapter of St. Denis consists of four canons of the first class, who are all bishops; 16 of the second, and 36 honorary canons. Formerly expiatory services used to be performed here with great pomp on the anniversaries of the death of Louis XVI., and Marie Antoinette. Closely adjoining to the church, in the large and magnificent buildings of the monastery, is the *Maison Royale d'Education de la Legion d'Honneur*. (See p. 78.) In the town are several manufactories, and a small theatre. Three considerable fairs are held here annually. The number of inhabitants is about 5,000.(1)

ST. GERMAIN EN LAYE—is a town of about 12,000 inhabitants, situated on the high road to Caen, five leagues west of the capital. The kings of France had a mansion at St. Ger-

(1) For much interesting information concerning the abbey church of St. Denis, see *History of Paris*, 3 vols. 8vo. A, and W. Galignani and Co.

main, which was built by Robert, and where Louis le Jeune resided in 1143; but it was Francis I. who chiefly contributed to make it a splendid royal residence, by building a palace. Henry II., Charles IX., and Louis XIV. were born at St. Germain. Henry IV. took great delight in this palace, as did his son Louis XIII., who died there in 1643. After the death of his mother, Anne of Austria, Louis XIV., who never liked Paris, fixed his residence at St. Germain. He made great alterations and additions to the palace and gardens, and completed the magnificent terrace begun by Henry IV. It is half a league in length, and nearly 100 feet in breadth; it is shaded by stately trees, and commands a magnificent view. Louis XIV. quitted St. Germain for Versailles; and when Madame de Montespan succeeded in his affections to Madame de la Vallière, he gave the latter the château of St. Germain for her residence. It was afterwards occupied by James II., king of England, who kept a kind of court there for ten or twelve years, till he died, September 16th, 1701. Under Louis XV. and Louis XVI. the palace of St. Germain was abandoned. During the Revolution it was converted into barracks, and Napoleon established in it a military school for training cavalry officers. It is now used as a military penitentiary. Very little of the original internal decorations of the palace remain, but the position and extent of the various apartments of Queen Anne of Austria, Louis XIV., and Madame de la Vallière, are pointed out by the porter, who shows the building to strangers, and particularly a trap-door in the ceiling of the chamber of Madame de la Vallière, through which the king, to avoid the vigilance of his mother, who was much opposed to his intercourse with that lady, used to descend from the roof to visit her. A large portion of the rooms occupied by James II. are still to be seen, particularly his bedchamber and a small private chapel adjoining. The chapel of the palace has a fine interior. On the Place d'Armes, fronting the palace, is a new church of the Doric order, containing, besides some good modern paintings, a handsome tomb erected to the memory of James II. by George IV. of England. The elevated position of St. Germain renders it salubrious, though in winter the air is rather keen. Two annual fairs are held in this town; one called Fête de St. Louis, the other Fête des Loges. The first takes place at the entrance of the forest, near the gate

of Poissy, on the Sunday after the 25th of August, and lasts three days. The second, which also lasts three days, begins on the first Sunday after the 30th of August, and is held near the Château des Loges, a house dependent upon the Maison Royale de St. Denis. This fair, being held in the midst of the forest, has a pleasing and picturesque appearance, particularly at night. It is nearly as much frequented as that of St. Cloud, and it is by far the most agreeable of any of the fêtes in the neighbourhood of Paris. The forest is said to contain 8000 acres, and is entirely surrounded by walls. It is traversed by good roads, and abounds in stately trees, the timber of which is reckoned the best brought to Paris.

**ST. MANDÉ**—is a village about half a mile from Paris, skirting the wood of Vincennes. It is full of guinguettes, which are much resorted to on Sundays.

**ST. MAUR**—about two and a half leagues south-east of Paris, was once celebrated for its Benedictine Abbey; and before the Revolution had a magnificent château belonging to the princes of Condé. It contains many pleasant country seats.

**ST. OUEN**—a league and a half north of Paris, on the left of the road leading to St. Denis, is famous principally for its château where Louis XVIII. stopped on his return to Paris in 1814, and where he promised a charter to the nation. The château, which was built in 1660, under the direction of the architect Le Pautre, being offered for sale in 1816, was bought by Louis XVIII., who, after embellishing and furnishing it, presented it to Madame du Cayla. Several other houses at St. Ouen are worthy of notice. One formerly belonging to the Duke de Nivernois is remarkable for its fine gardens and running waters. Another, built in 1743 for the Duke de Rohan, and subsequently occupied by the minister Necker, was bought at the Revolution by a rag-gatherer (*chiffonnier*), and is now the property of a banker. A house that once belonged to M. Ternaux, of a plain and noble style of architecture, is believed to have been built on a spot where king Dagobert had a palace. This spot possesses a number of silos, or subterranean store-houses, for the preservation of corn, which, after being kept in them for several years, is found as fresh and as good as though recently gathered in. A considerable fair is held here at the end of August every year.

**SURESNES**—a village at the foot of Mont Calvaire, two

leagues west of Paris, was formerly famous for its wines. It is remarkable for the crowning of the *Rosière*, which takes place there on the Sunday after St. Louis's day (August 25th.)

VAUGIRARD—is a large village, forming a suburb of Paris, on the south-west.

VERSAILLES.—This large handsome town is situated four leagues from the capital. It is the chief town of the department of the Seine et Oise, the see of a bishop, and the seat of a prefecture, and three tribunals, of criminal justice, *de première instance*, and commerce: it also possesses a royal cavalry school, an agricultural society, and a college. It was a mean village till the reign of Louis XIII., who built a hunting-seat there. The attachment of Louis XIII. to this residence induced many of his courtiers to build houses near it, but it was not till the reign of Louis XIV. that Versailles became remarkable. When that prince had determined to build a sumptuous palace, he wished also to have a town to correspond with it. He therefore gave great encouragement and granted many privileges to those who built houses at Versailles; so that in a few years a magnificent town arose. At the Revolution, the population of Versailles was computed at 100,000 souls, but at present it does not contain 30,000 inhabitants. The palace of Versailles was begun by Louis XIV., in 1664, and finished in 1702. The gardens and park were laid out by Le Nôtre. Beyond the gardens he formed a second enclosure, which is called the little park. Its circumference is about four leagues. At the extremity of the little park, Le Nôtre established a third enclosure, which is 20 leagues round, including the sinuosities, and contains several villages. The money expended by Louis XIV., in forming this splendid residence and its dependencies, is computed at between 30 and 40 millions sterling! The *Place d'Armes* is in front of the Palace, and is about 260 yards broad; on the eastern side of it, flanking the Avenue de Paris, are the king's stables, which are considered as some of the best productions of Mansard. They present, at the bottom of courts inclosed with handsome iron railings, two immense fronts in the shape of a horse-shoe, each having in the centre a lofty gateway, ornamented with trophies in bas-relief, and surmounted by a pediment, in the tympanum of which are three horses' heads in stone; above this is a second pediment, in which were the arms of France supported by two figures of

Fame. From the extremities of the front two wings proceed and join the iron railing. The stabling is sufficient for 900 horses.

**PALACE.**—The grand court is separated from the Place d'Armes by an iron railing 351 feet in length, terminated by two groups in stone representing victories of the French, the one over Austria by Marsy, and the other over Spain, by Girardon. The central gate is remarkably handsome, and with the spear-heads of the palisades is richly gilt. The court is skirted by two piles of building of simple architecture, originally intended for the king's ministers. Beyond these are two pavilions ornamented with columns of the Corinthian order, and pediments in which were the arms of France supported by Justice and Religion. On each side of the court are two marble statues of marshals of France; and in the middle there has been lately placed a colossal equestrian statue of Louis XIV. in bronze. The statues of the Pont Louis XVI. at Paris are, it is now understood, to be transported hither, where they will find a site suitable to their colossal dimensions. The court was formerly divided into three parts by two intermediate rows of palisades, which were destroyed at the Revolution, the first being called *la Grande Cour*, the second *la Cour Royale*, and the third *la Cour de Marbre*. The front of the palace towards this court, and the two adjacent wings, which form what is properly called the *Cour de Marbre*, were built by Louis XIII., and were of red brick. The structure is crowned with balustrades and sculpture once richly gilt, and ornamented with vases, trophies, busts, statues, and groups. A balcony of white marble is supported by eight Doric columns of beautiful coloured marble. The busts, nearly all of white marble, and either antique or imitations of the antique, are 80 in number, and placed on brackets between the windows. The statues and groups are mixed with vases and trophies which crown the balustrades, and were all executed by the most celebrated sculptors of the age of Louis XIV. The two recumbent figures, which form a kind of pediment in the pavilion of the front, are the God of War, by Marsy, and Louis XIV., under the figure of Hercules, by Girardon. The clock, which they appear to support, was formerly only a dial-plate destined to mark the hour of the last king's death. The front towards the garden, called also *la Façade Neuve*, presents a large projecting mass of building



with two immense wings, and, including the three sides of the projecting body, is 1,800 feet in length. It consists of a ground floor, a first floor, and an attic, lighted by 375 glass doors and windows. This structure has been justly criticised for the inordinate proportion of its length and its too great uniformity. Along the immense length of this façade there is no pediment, no pavilion, or other variety to break the monotony, except peristyles of Ionic columns which decorate it from distance to distance. These peristyles are 15 in number, and above each are placed, over the cornice, allegorical statues in stone, most of which are well executed. The balustrade which crowns the edifice was formerly surmounted by vases and groups, which have been destroyed by time.

The *Interior* has not been shown to the public for several years, on account of the complete reparations and improvements which have been carried on in it by order of King Louis Philippe. The ornamental parts of the château are being restored, with the furniture, etc., to the same state as in the days of Louis XIV. Besides this, there is forming in this palace an immense collection of paintings and statuary relating to the military history of France from the earliest times. All the pictures that could be collected in connection with this subject, whether representations of battles and military events, or portraits of Generals and celebrated Commanders, have been brought to this palace, and arranged in chronological order on its walls. On the ground floor, a suite of 40 or 50 rooms is to form the museum of paintings; connected with this will be the collection of statuary, and in the south wing of the palace will be the Musée Napoleon. The whole is intended to form a grand museum illustrative of the history of the French nation, and when terminated will be one of the finest monuments of military glory that has been ever seen. For several years, too, the most distinguished artists and sculptors of the day have been constantly employed by the king, in preparing works for this museum, and some of the happiest efforts of French modern art have owed their origin to this cause. The whole expense of this great national undertaking is defrayed by the civil list and the private purse of the king, and is computed to have already amounted to more than nine millions of francs. Although it is totally impossible for the public to be admitted into the château in its present state, there is no doubt of its being thrown open with the greatest

liberality, when completely finished. In the mean time we subjoin a slight description of the principal apartments, the arrangement of which has not been altered, and the historical associations of which must always be interesting. The *Chapel*, which does not come within the alterations dependent upon the museum, and therefore is still open to the public, stands behind the northern side of the Cour de Marbre, and is attached to the palace on the west and the north, so that the only parts visible are the southern side and the eastern extremity. It is ornamented with fluted Corinthian pilasters, with sculpture formerly gilt and groups in stone. The balustrade which surrounds it is crowned with 28 stone statues, nine feet in height, representing the 12 Apostles and several Fathers of the Church. It was begun in 1690, and was finished in 1710, being the last work of the celebrated architect Jules Hardouin Mansard. This chapel is forty-four yards in length without the walls; and internally is decorated with lofty Corinthian columns and 34 windows. The pavement is of costly marbles of different colours, divided into compartments and wrought in mosaic work. The balustrades of the galleries are of beautiful marble, and the balusters of bronze gilt. The vaulted ceiling is covered with paintings by Antoine Coyne, Lafosse, and Jouvenet, the effect of which is exceedingly rich and imposing. The figures over the organ and galleries are by the Boullognes and Coyne. The Chapel of the Virgin, on a level with the galleries, should not escape notice; the paintings in it being all chef-d'œuvres of the younger Boullogne; and before the stranger quits the gallery he should notice in the royal pew two admirable bas-reliefs, viz., the Circumcision, by Poiriet; and Christ in the midst of the Doctors, by Coustou. In the aisles beneath the galleries are seven chapels or altars ornamented with costly marbles, gilding, bronze bas-reliefs, and pictures, namely; 1, that of Ste. Adelaide; a bas-relief of Ste. Adelaide making presents to St. Odillon, abbot of Cluny, when taking leave of him, by Adam, senior; 2, that of Ste. Anne; a bas-relief of Ste. Anne teaching the Virgin to read, by Vinache; 3, that of St. Charles Borromeo: a bas-relief of St. Charles imploring God in a solemn procession to stay the plague which desolated Milan, by Bonchardon; 4, that of the Sacred Heart: a beautiful chapel covered with marble. Opposite it is seen a picture, by Sylvestre, of Christ washing the feet of his disciples

5, that of St. Philip : a bas-relief in bronze of the martyrdom of St. Philip, by Coustou ; 6, that of St. Louis : a picture of St. Louis dressing the wounded, by Jouvenet ; and a bas-relief representing that monarch serving the poor at table, by Poiriet ; 7, that of Ste. Victoire : a most beautiful bas-relief of the saint suffering herself to be massacred. The high altar is handsome, and the organ is considered as one of the finest in France. The visitor will find no difficulty in getting admission to the chapel on simply asking permission at the door.—*Salon d'Hercule*. This saloon derives its name from its magnificent ceiling, representing the Apotheosis of Hercules, by Lemoine. It is one of the largest compositions in existence, its dimensions being 64 feet by 54.—*Salle d'Abondance*. The ceiling was painted by Houasse, and represents the Goddess of Plenty, with appropriate attributes.—*Salle de Vénus*, and *Salle de Diane*. Both these rooms have been so called because their ceilings were occupied with paintings relating to the attributes of the two Goddesses. The same may be said of the *Salles de Mars, de Mercure*, and *d'Apollon*, which are all named from similar circumstances. The last but one is remarkable from its ceiling having been painted by Philippe de Champagne.—The *Salle de la Guerre* has an oval ceiling, painted by Lebrun, representing France scourging Germany, Holland, and Spain, with other allegorical devices of the same nature.—The *Galerie de Lebrun*, with the *Salle de la Guerre*, and the *Salle de la Paix* at the opposite extremity, occupies the whole of the principal façade of the palace, and is 217 feet in length, 31 in breadth, and 40 in height. It is lighted by 17 large arched windows, which correspond with the same number of arcades opposite, that are filled up with looking-glass. The entire gallery, except the parts that are windows or mirrors, is of marble, painting, or sculpture gilt. Sixty Composite pilasters of red marble, with bases and capitals gilt, fill up the intervals between the windows and the arcades, and each of the two entrances is adorned with two columns of the same order. The vaulted ceiling was painted along its whole length by Lebrun. It is divided into 9 large and 18 small compartments, in which are represented, under allegorical figures, the principal events in the history of Louis XIV., from the peace of the Pyrenees in 1659, to that of Nimeguen in 1678, exclusive of the numerous paintings that fill up the intermediate spaces. The *Salle de la*

*Paix*, like the corresponding one *de la Guerre*, has an oval ceiling, splendidly painted by Lebrun, and representing the marriage of members of the family of Louis XIV. to sovereign princes of Europe, with the effects produced by peace upon the nations with whom Louis XIV. had carried on war. This room has another source of interest independent of the arts, having been one of the suite occupied by the unfortunate Marie Antoinette.—The *Chambre à Coucher de la Reine* is the room where Marie Antoinette used to sleep; and in one of the walls is a small door by which the queen escaped in the night of October 5, 1789, when she was disturbed in her bed by a revolutionary mob, who were breaking open the door of her apartment.—The *Salon de la Reine* possesses a ceiling painted by M. Corneille.—*Salon du Grand Couvert*. This room was the queen's antechamber, and was only used as a dining-room upon grand state occasions, when the king dined in public. The medallion in the ceiling, by Paul Veronese, represents St. Mark attended by Faith, Hope, and Charity.—The *Salle des Gardes de la Reine* is painted in its ceiling by Coypel, and terminates the series of the Queen's apartments, which ended at the *Escalier de Marbre*, also called *Escalier des Ambassadeurs*, because it was by this staircase that ambassadors were conducted to the king's presence. It is the finest in France for the variety and richness of its marbles, and is one of the most splendid in Europe. The paintings in fresco were executed by three artists, Meunier for the perspective, Fontenay for the flowers, and Roerson for the figures. This staircase separates the queen's apartments from those of the king, which are approached by a vestibule of marble. The *Salle des Valets de Pied* and the *Salle des Gardes du Roi*, which present nothing remarkable, lead to the *Oeil de Bœuf*, so called from the oval windows at the two extremities. This room is well known for the intrigues of courtiers, and still more so for the resistance offered by the body guards to the populace of Paris on the days of October 5th and 6th, 1789.—*Chambre à Coucher de Louis XIV*: This room is extremely rich in looking-glasses, sculpture, and gilding. The painting of the ceiling, by Paul Veronese, represents Jupiter hurling his thunderbolt at the Vices. Louis XIV. died here, and the chamber has not been occupied since. It was from the balcony of this room that Louis XVI., surrounded by his queen and his children, harangued the furious populace who came to

drag him from his palace. The remaining rooms consist of the *Salle du Conseil*, the *Chambre à Coucher de Louis XV.*, et de *Louis XVI.*, the *Grand Cabinet*, the *Petit Cabinet*, the *Cabinet des Médailles*, the *Cabinet de la vaisselle d'or*, la *Bibliothèque du Roi*, the *Salle à Manger*, and the *Salle de Billard*. —The *Salle de l'Opéra* is situated in the north wing of the palace; it was begun by Louis XV.; in 1753, after the plans of Gabriel, and finished in 1770, for the marriage of Louis XVI.; then the dauphin. It is capable of containing 3000 persons; its length, which is divided into two equal parts by the curtain, is 144 feet; its breadth 60, and its height 40. Fourteen Ionic columns, fluted and gilt, divide the boxes into 12 balconies, the balusters of which, as well as all the ornaments, are gilt. The painting, in imitation of costly marble and even of precious gems, added, when it was in its splendour, to the lustre of the gilding, which was reflected by looking-glasses almost without number.(1) The ceiling is painted by Durameau, and is covered with subjects relating to the drama. This theatre may be converted into a ball-room by covering the pit with a floor on a level with the stage. The last ball that took place here was that upon the occasion of the famous banquet given by the body guard to the officers of the Flemish regiment. In the north wing of the pavilions is a small theatre which serves for the ordinary representations at court. The apartments in the northern wing of the garden front were occupied in former times by the Count d'Artois, (Charles X.) and those of the southern by the Count de Provence, (Louis XVIII.) It was in February, 1672, that Louis XIV. took up his residence in this splendid palace, although it was not then finished; and it continued to be the royal residence under the two following reigns, except during the seven years of the minority of Louis XV., when the regent did not chuse to quit his palace at Paris.

The GARDENS AND PARK of Versailles astonish the stranger by the variety of the plantations and the striking effect of the waters, no less than by the immense number and beauty of the statues, groups, and vases with which they are decorated. In describing them, we shall proceed in such regular order, that none of the objects worthy of notice may escape the visi-

(1) Upon the Dauphin's marriage, it was lighted up with 10,000 wax candles; and the expense, whenever an opera was performed in it, is said to have been upwards of 100,000fr.

tor's attention.—The *Terrasse du Château* has four fine bronze statues, after the antique, by Keller, namely Silenus, Antinous, Apollo, and Bacchus. At the angles are two beautiful vases in white marble, ornamented with bas-reliefs.—The *Parterre d'Eau* contains two oblong basins, upon the borders of which repose 24 magnificent groups, in bronze, viz. eight nymphs, eight groups of children, and the four principal rivers of France with their tributary streams. These are the Garonne and the Dordogne, the Seine and Marne, the Rhone and the Saone, and the Loire and the Loiret. The groups of children were cast by Aubry and Roger, and the other figures by Keller. From the centre of each basin rise *jets d'eau*, which form a fountain in the shape of a basket. At the two angles of the terraco, opposite the front of the palace, are two fountains, adorned with groups of animals in bronze, cast by Keller.—The *Parterre du Midi* extends in front of the southern wing of the palace, and contains two circular basins of white marble, surrounded by grass-plats. This terrace is separated from the *Parterre d'Eau* by a wall level with the latter, upon which are placed 12 beautiful vases in bronze, cast by Duval. In the centre is a flight of white marble steps, ornamented on each side by a sphinx in white marble, surmounted by a child in bronze.—The *Orangerie*, situated below the *Parterre du Midi*, is bounded on each side by an immense flight of 103 steps leading to an iron gate on the route de Brest. The piers of these gates are crowned by groups in stone. The greenhouses constructed after the designs of Mansard, extend on three sides, forming a splendid structure ornamented with Tuscan architecture. Here the orange-trees, pomegranate-trees, etc., are preserved during the winter, whilst in the summer they flourish in the open air in the walks of the Orangerie and other parts of the garden. In the midst of the principal green-house, opposite the entrance, is a fine colossal statue of Louis XIV., by Desjardins. One of the orange-trees possesses an historical character. It was contemporary with François I., and formed a part of the confiscated property of the Connétable de Bourbon, from whence it is called *le Grand Bourbon*. At that period it was a century old, and after living under 12 reigns, does not seem near the end of its long career. The ground in front of the Orangerie is divided into flower beds, with a basin and fountain in the centre.—The *Parterre du Nord* is in front of the northern

wing of the palace, and is separated from the *Parterre d'Eau* by a wall crowned with 14 bronze vases, cast by Duval. It is in the form of a horse-shoe, and is approached by a flight of steps in white marble. At the angles of the horse-shoe, near the steps, are two fine vases of Egyptian marble, and on the sides of the steps two statues copied from the antique: the one, the knife-grinder, by Fognini, and the other, Venus, by Coysevox. This terrace is laid out in flower-beds, and ornamented with the two basins *des Couronnes* and that *de la Pyramide*. The former derive their name from two groups of Tritons and Syrens supporting crowns of laurel, from the midst of which issue columns of water. The *bassin de la Pyramide* consists of four round basins that rise one above another in a pyramidal form. The figures are in lead, those of the first two basins by Lehongre, and those of the third by Girardon. Along the hedge which bounds this *parterre* on the north are eight statues in white marble. Below the *bassin de la Pyramide* are the Baths of Diana, a small square basin, of which one side is ornamented with bas-reliefs in lead, by Girardon; representing, in the centre, the Nymphs of Diana at the bath, and at each extremity a river.—The *Allée d'Eau*, in front of the baths of Diana, leads to the two basins *du Dragon* and *de Neptune*, between two long and narrow grass-plats, in each of which are seven groups of children in bronze, in the midst of white marble basins separated by yew-trees. Each group forms a kind of tripod supporting a second basin of Languedoc marble, from the centre of which the water rises and falls from the edges into the basin below. On the sides of the avenue lie the groves, called *Bosquets de l'Arc de Triomphe* and *des Trois Couronnes*, which formerly possessed many works of art, but now retain little of their ancient magnificence. At the extremity of the avenue is a semicircle formed by a hedge, in front of which are eight groups similar to those in the avenue, forming a total number of 22.—The *Bassin du Dragon* derives its name from the dragon or serpent Python, surrounded by four dolphins and the same number of swans. The only part that now remains is the *grand jet d'eau*, that issues from the dragon's mouth.—The *Bassin de Neptune* is the most splendid of all the fountains at Versailles. Upon the upper border are placed 22 large vases in lead ornamented with bas-reliefs. Against the side are three immense groups in lead. That in the centre, by Adam senior, represents Nep-

tune and Amphitrite seated in a vast shell and accompanied by nymphs, tritons, and sea-monsters. The group on the east is Proteus, by Bouchardon; and that on the west, Ocean resting upon a sea-unicorn, by Lemoine. At the angles repose upon pedestals two colossal dragons surmounted by Cupids, by Bouchardon. These five groups, especially that in the centre, throw forth a deluge of water, which is still augmented by grand *jets d'eau* in different parts of the basin, and from the vases. From the Bassin de Neptune we return to the Parterre d'Eau by the avenues *des Trois Fontaines* and *des Ifs*, which are in the same line. The former presents no works of art; the latter is ornamented with 14 white marble vases and 5 statues.—The *Parterre de Latone* lies between the *Parterre d'Eau* and the *Allée du Tapis Vert*. On the right and left are declivities which form a road in the shape of a horse-shoe, skirted by yew-trees and bounded by a hedge, along which are ranged statues and groupes in marble. Between the two declivities just described, is a magnificent flight of steps leading from the Parterre d'Eau to that *de Latone*, at the top of which are two fine vases of white marble ornamented with the sun, the emblem of Louis XIV. These steps lead to a semicircular terrace before the *Bassin de Latone*, and extend, by two smaller flights, to a lower terrace in which this elegant basin is situated. These steps are ornamented with 12 beautiful vases, enriched with bas-reliefs. The Bassin de Latone presents five circular tables, which rise one above another in the form of a pyramid, surmounted by a group of Latona with her two children, Apollo and Diana, by Marsy. The goddess implores the vengeance of Jupiter against the peasants of Lybia, who refused her water, and the peasants, already metamorphosed, some half, and others entirely, into frogs or tortoises, are placed on the edge of the different tables, and throw forth water upon Latona in every direction, thus forming liquid arches of the finest effect. The tables are of red marble, the group of white marble, and the frogs and tortoises of lead. On each side of the pyramid, a column of water rises 30 feet and falls into the basin. Beyond are two flower-gardens, each of which has a small basin with a fountain adorned with two figures, partly metamorphosed, to correspond with the fountain of Latona.—The *Allée du Tapis Vert* derives its name from a fine grass-plat which extends the whole length from the Parterre



de Latone to the Bassin d'Apollon. It is ornamented with 12 statues and 12 beautiful vases in white marble.—The *Bassin d'Apollon*, which is the largest in the park except that of Neptune, is situated at the extremity of the Allée du Tapis Vert. The God of Day is seen issuing from the waters in a chariot drawn by four horses, and surrounded by tritons, dolphins, and sea-monsters. Beyond is the grand canal, 186 feet wide by 4,674 in length; it has two arms, together about 3,000 feet in length. We now return towards the palace, taking the avenues on the right, and come to the *Bassins de l'Hiver et de l'Automne*. That of Winter represents Saturn reclining amidst children who are playing with fish, crabs, and shells; one of them holds a pair of bellows and seems to be blowing a fire of which there are no signs. This group is by Girardon. That of Autumn, by Marsy, presents Bacchus reclining upon grapes, and surrounded by infant satyrs.—The *Jardin du Roi* is situated near the Bassin d'Hiver, on the right, and is laid out with much taste and judgment.—In front of the entrance to the Jardin du Roi lies the *Bassin du Miroir*, thus called from its resemblance to a looking-glass; two columns of water rise from the midst. The *Bosquet de la Reine* is a delightful enclosed grove which can only be entered with a *cicerone* of the park, and contains a great number of foreign trees and plants. In the centre is a superb granite vase and four pitchers in bronze of an antique form.—The *Bosquet de la Salle de Bal*, situated near the foregoing, is thus called from balls formerly given there by the court in summer.—The *Quinconce du Midi*, near the Salle de Bal, to the north-west, is ornamented with eight *termini*, of which four are round a grass-plat in the middle, and the other four beneath the chestnut trees that shade it.—The *Bosquet de la Colonnade*, at a short distance from the Quinconce, is an enclosed grove, containing a magnificent rotunda, composed of 32 columns of three kinds of beautiful coloured marble and the same number of pilasters. They are of the Ionic order, and are united by arches supporting a cornice and attic with vases of white marble. Under each arcade are marble basins with fountains, and in the middle is a fine groupe of the Rape of Proserpine, by Girardon.—*Bassins du Printemps et de l'Été*. We now cross the Allée du Tapis Vert, and direct our course through the avenues on the side opposite to that which we have just left. The fountains of Spring

and Summer are situated in the first long avenue parallel to the Tapis Vert. Spring is represented by Flora, having before her a basket of flowers, and surrounded by children who hold garlands and wreaths. Summer appears under the figure of Ceres, having a sickle in her hand, reclining among wheat sheaves, and encircled by children.—The *Bosquet des Dômes* derives its name from two small rotundas crowned with domes which were demolished in 1820. In the centre is an octagonal basin surrounded by a balustrade in marble. In the top of the balustrade is scooped a small channel, in which water-flows and escapes from distance to distance by shells. In the centre an immense column of water rises to the height of 70 feet. Above and around extends a terrace, bounded by a second balustrade of marble, of which the plinth and pilasters are covered with 44 bas-reliefs of ancient and modern arms employed by the different nations of Europe, executed by Girardon, Mazeline, and Guérin. In this enclosure are eight statues of white marble.—*Bassin d'Encelade*. A triangular space opposite the *Bosquet des Dômes* contains this fountain, which is circular and surrounded by trees. The centre is occupied by a mass of rocks, beneath which Enceladus the Giant is struggling for liberty, and still endeavouring to hurl rocks at Jove. The figure, from whose mouth a column of water rises to the height of 60 feet, was executed by Marsy. Water also issues from his hand and from a part of the rocks.—The *Quinconce du Nord* corresponds with that of the south, and is adorned with a large vase and eight *terminals* in white marble.—*Bosquet des Bains d'Apollon*. Upon leaving the *Quinconce* by the principal avenue to the east, we see on the left an iron gate which leads to the most agreeable enclosed grove in the park, where every thing is natural. An enormous rock, of the most picturesque form and imposing mass, produces a complete illusion. In the midst a grotto leads to the palace of Thetis, whose nymphs are eagerly serving Apollo at the moment when he comes to repose in the arms of the goddess after the fatigue of the day. Two of them are preparing to wash his feet, a third is pouring water for him into a basin, and three others stand behind him, one of whom is dressing his hair and the two others holding vessels with perfumes. Apollo and the first three nymphs are *chefs-d'œuvre* of Girardon; the three others are by Regnaudin. On the right and left of this magni-

ficient group are two others, the former by Guérin, and the latter by Marsy. They both represent the horses of the Sun watered by tritons. These three groups in white marble form the most perfect *ensemble* of sculpture possessed by Versailles. Sheets and torrents of water, which escape from different parts of the rock and form a lake at its foot, add to the wildness of the scene. This fountain alone is said to have cost 1,500,000 fr.—In descending this part of the garden, from east to west, we find the *Rond Vert*, a circular bowling-green, surrounded by a hedge in which are four verdant niches, with statues after the antique.—The *Bassin des Enfants*, placed at the fourth angle of the *Rond Vert*, is decorated with a group of six children, in lead, who are playing in a small island which occupies the centre. Two others are swimming with remarkable grace. From the midst of the island a column of water rises to the height of 48 feet.—Continuing our course from east to west, we enter the *Salle de l'Étoile*, so called because its three avenues, crossing each other, form six *radii*.—*Bassin de l'Obélisque*. The avenue that traverses the *Étoile* leads to this fountain, whose name is derived from the form assumed by the water, which rises from a hundred points. It issues from reeds forming a circle round the column of water that bursts from the centre, and falls into an upper basin, from which it descends into a lower one by a number of steps forming as many cascades.—We should not omit to remark, that many of the fountains present in general a poor appearance, except when the waters play, which only takes place in summer. They are distinguished by the names of the *Grandes Eaux* and the *Petites Eaux*. The latter play on the first Sunday of the month; but the former are to be seen only on certain privileged days, which are always announced by the journals. The *Grandes Eaux* are still an exceedingly fine sight; and in the time of Louis XIV. must have been something far beyond modern ideas of magnificence: their cost is said to be from 8 to 10,000fr. every time that they play. As the *Grandes Eaux* do not all play at once, but one at a time in succession, the visitor would do well not to follow, upon such occasions, the methodical order of the above description, but to watch the movement of the crowd, and follow it from basin to basin to that of Neptune, which is always the last. Upon these occa-

sions, the multitude of Parisians and strangers attracted to Versailles is very great.

LE GRAND TRIANON is a royal mansion, built by Louis XIV. for Mme. de Maintenon, at one extremity of the Park of Versailles, after the designs of Jules Hardouin Mansard. It is in the Italian style, consisting of only one storey, and composed of two wings, united by a long gallery, which is pierced by seven arcades, and is fronted with magnificent columns and coupled pilasters in Languedoc marble of the Ionic order. The wings are decorated in a similar manner; and also the interior of the gallery. In the left wing are the apartments of the queen; in the right those of the king. The former are, in general, wainscoted and painted in white; the latter are much more richly and variously decorated. The apartments are, however, remarkable only for the pictures they contain, the most interesting of which are some valuable portraits of Maria Leczinska of Poland, queen of Louis XV., of Maria Theresa, of Marie Antoinette, Louis XV., etc. The *Grande Galerie* is a fine room, 160 feet long, full of very remarkable paintings and precious vases, with other curious objects of art. The paintings are mostly by artists of the time of Louis XIV., and comprise good specimens of Mignard, Coypel, Boullogne, Van Spaendonck, etc. In one of the apartments are two splendid candelabra, and a circular table formed of green malachite and *or molu*, which were presented to Napoleon by the Emperor Alexander, on the occasion of the treaty of Tilsit, and are quite unique. The private apartments of the king were also those of Napoleon, and are plainly furnished. The garden of the Grand Trianon is laid out in a style similar to that of Versailles, and contains several fine fountains, the chief of which is the cascade of Languedoc, in Carrara marble. There are many excellent pieces of sculpture in various parts, and among them two portraits of Louis XV., and Maria Leczinska, under the form of allegorical figures, by Coustou. The back part of the ground is laid out in groves resembling labyrinths. The Grand Trianon was always a favourite residence of Louis XIV., Louis XV., and Louis XVI., as it was a retreat from the pomp and parade of Versailles. Napoleon also frequently passed several days together at the Trianon, and had a direct road made to it from St. Cloud. Admission is granted without any difficulty.

**LE PETIT TRIANON**, situated at one of the extremities of the garden of the grand Trianon, forms a pavilion of about 72 feet square. It consists of a ground floor and two storeys, decorated with fluted Corinthian columns and pilasters crowned by a balustrade, formerly surmounted by vases and groups. The interior is adorned in the most delicate style. The only remarkable rooms are the queen's boudoir, the walls of which are ornamented with arabesques; and her bed-room hung with blue silk, and containing a bed the drapery of which is muslin embroidered with gold, formerly used by the empress Maria Louisa. The garden is laid out in the English style, and contains some choice plants and trees. It is extensive, and has a fine piece of water, on the banks of which is a Swiss village, erected by Marie Antoinette. In another part of the garden is a little theatre of the most elegant design, formerly used by the Court, and which should be particularly asked for by the visitor, since it is exceedingly well worthy of being seen, and almost always omitted to be shown by the guides. The house was built for Mme. Dubarri, by Louis XV., who was there when he was attacked by the contagious disease of which he died. Louis XVI. gave it to his queen, and it was under her tasteful directions that the gardens were made what they now are. For admission application has only to be made at the gate.

The **TOWN OF VERSAILLES** is divided into the quarter of Notre Dame, to the north of the Avenue de Paris, and the quarter of St. Louis, to the south. The only remarkable buildings in the former are the church of Notre Dame, built by Mansard in 1684; the Royal College of Versailles, erected in 1766 by Queen Maria Leczinska, and containing a good cabinet of natural history; a villa formerly belonging to Madame Elizabeth, sister of Louis XVI.; and a small theatre adjoining the palace. In this quarter is situated the market-place; and on the Place Hoche is a bronze statue of that General, who was a native of this town. Here, too, is a small English chapel, in which service is regularly performed by a clergyman of the Established Church of England. The quartier de St. Louis contains the Cathedral Church dedicated to the same saint, built by the last of the Mansards, in 1743. After the church of St. Louis, the most remarkable edifice in old Versailles is the immense building on the left of the palace, called *le Grand Commun*. It is substantially built of brick.

round a square court, and contains 1,000 rooms, in which not fewer than 2,000 persons were lodged when the Court resided at Versailles. Having been converted into a manufactory of arms in 1795, the entrance was decorated with clusters of arms and trophies in relief. This manufactory attained the greatest celebrity, and supplied the French army annually with 50,000 muskets; but in 1815 it was stripped and destroyed by the Prussians. Near le Grand Commun is the public library, established in the building formerly called the *Hôtel des Affaires Étrangères*. It contains nearly 50,000 volumes, most of them choice editions proceeding from the libraries of Louis XVI. and the Count de Provence, afterwards Louis XVIII. It is open to the public daily from 9 to 3 o'clock, except Sundays and festivals. To the library is attached a small museum. The *Hôtel de la Guerre*, contiguous to the above, is remarkable as the place where the vast military plans which rendered France so powerful under Louis XIV. were discussed and resolved on. In the quartier St. Louis is the famous tennis-court celebrated for the oath taken by the National Assembly, which was the signal of the Revolution; and it was at the gate of the Orangery that, on the 9th of September, 1792, the prisoners of Orleans, to the number of 52, were massacred. The three avenues that branch off from the Place d'Armes are known by the names of the *Avenues de Sceaux* to the south, *de St. Cloud* to the north, and *de Paris* in the middle. South of the town and the palace is a vast sheet of water, called *Pièce des Suisses*, from its having been formed by the Swiss who composed part of the guards of Louis XIV. It is bordered with grass-plats, and is 2,100 feet in length by 720 in breadth. To the east of the *Pièce des Suisses*, which the route de Brest separates from the park, is the *potager*, or fruit and kitchen garden, of the palace, 28 acres in extent, and formed into divisions by terraces and walls. Contiguous to the *potager* is the beautiful and picturesque English garden of the Hôtel Le Tellier, formed by the Count de Provence, afterwards Louis XVIII., but now belonging to a private individual. A considerable number of foreigners, including many English families, have chosen Versailles for their residence. The air is salubrious, but colder than at Paris. The streets are for the most part wide and clean, and in the summer nothing can be more delightful than its numerous walks; but in the winter, the streets, avenues, and boulevards

wards are deserted, and present a melancholy appearance. The town possesses a few manufactories, and has three annual fairs.

**VINCENNES**—is a village about a league eastward of Paris, celebrated for the château and forest which have existed here from the year 1137. At that time Louis le Jeune built a country-seat here; and more than a century later St. Louis used frequently to reside in it, and to administer justice, as it is said, under an oak in the forest. In 1387, Philippe de Valois demolished the ancient building, and laid the foundations of that which still exists, and which was completed by his royal successors. Henry V., king of England, died at Vincennes, 1422. Louis XI. enlarged and embellished the château, which he made his favourite residence. It was in the reign of that cruel and superstitious prince, about the year 1472, that the donjon of Vincennes became a state prison. Charles IX. died here in 1574. In the reign of Louis XIII., Mary de Medici, his mother, built the magnificent gallery, and Louis XIII. commenced the two large buildings to the south, which were finished by Louis XIV. In 1661, Cardinal Mazarin died at Vincennes. The Duke of Orleans, when regent of the kingdom, continued to live in the Palais Royal; and in order to have the young king, Louis XV., near him, he fixed his majesty's residence, in the first year of his reign (1715) at Vincennes instead of Versailles, till the palace of the Tuileries could be prepared for him. After that period the castle was used as a state prison, and the celebrated Mirabeau was confined in it from 1777 to 1780. In 1804 the unfortunate Duke d'Anguien, having been arrested in Germany, was shot here by order of Napoleon, on the 20th March, and was buried in the southern ditch of the castle. His body was disinterred in 1816, and placed under a magnificent monument erected to his memory in the chapel. Prince Polignac and the other ministers of Charles X. were for some short space confined here after the Revolution of 1830. The château forms a parallelogram of large dimensions; round it were formerly nine towers, of which eight were demolished to the level of the wall, in 1818. That which remains, called the *Tour de l'Horloge*, is a lofty square tower which forms the entrance. The donjon or keep is a detached building on the side towards Paris, and is highly worthy of the attention of the antiquary. The chapel, called *la Sainte Chapelle*, is a fine

building of the 16th century. It is one of the latest specimens of pointed architecture remaining in France, and is a curious instance of the imitation and adaptation of the discordant parts of preceding styles. The plan of it closely resembles that of the Sainte Chapelle of Paris; the interior is light and remarkable for the stained glass of its windows, executed by Jean Cousin, in which the device of Henry II., the letter H, with the crescent for his mistress, Diana of Poitiers, bespeaks the period of their being executed. The monument of the Duke d'Enghien consists of a group of three allegorical figures surrounding the Duke; and, being formed of very fine white marble, produces a grand effect. Upon the base is an appropriate and well-composed Latin inscription. A solemn service used to be annually celebrated here for the repose of the Duke's soul; but since 1830, mass has no longer been said in it. The altar and balustrades in white marble are peculiarly chaste and beautiful. The castle has for some time past been used as the central depot of artillery for the garrison of Paris, and has been put in a state of complete defence. In consequence of this the donjon tower has been converted into a powder-magazine, and there is no longer any possibility of gaining admission to it. In the second court are kept the artillery, and an immense quantity of shot and shells. In the first court in front of the great tower, batteries for the school of artillery are from time to time erected, while in the forest a mound is formed, and an open space kept for the exercise of the artillerymen in firing. In one of the buildings northward of the chapel is a well-arranged armoury, containing 50,000 muskets, 25,000 pistols, and 40,000 sabres, with various other arms. The whole are kept in beautiful order, and in a state of constant readiness. Two regiments of artillery and a battalion of infantry form the garrison. For permission to see the interior of the château, application must be made, by letter, to *M. le Commandant du Château de Vincennes*. The forest is very extensive, and is a favourite resort for the inhabitants of Paris and the neighbouring villages.



WITH TRACES LEADING TO THEM.

FÊTES.	EXPLANATIONS.
Feb. 24 (for 14 days), 12.	
May.....	
.....1 (for 8 days)	
.....	1.
.....	
..... 7 and 14	
..... 14	
..... 14	
..... 14, 15 and 16	
..... 2	
June..... 1 and 4	
..... 10 (for 14 days)	s, 12.
..... 2	
..... 24 and 25	
..... 2	
..... 2	infer.
..... 2	s, 25.
..... 2	
..... 25 and July	
July.....	
..... 2 and	
.....	Place de la Bastille

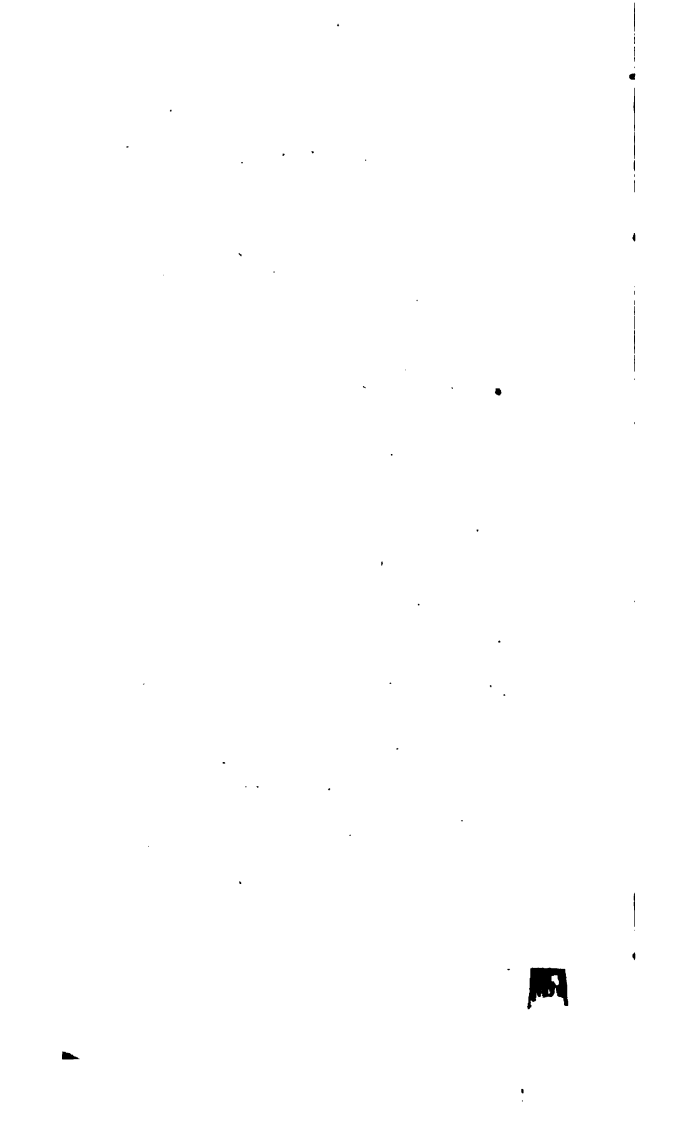
Place de la Bastille,  
Faub. St. Denis, 37.  
re, 38.

Moires, 22. — Bouloy, 23.

Prouvaires, 11.

THOSE OF      THOSE PLACES WITHOUT

many delightful picturesque are, to Mortefontaine,  
Senonville, Senonville, Senonville, going by land and returning by  
river; — to St. Germain-en-Laye; — to  
Bailles and Rueil-Malmaison and Fontenay-aux-Roses; and  
incennes and



# ADDENDA

## ROUTES FROM THE COAST TO PARIS.

### I. *Route from Calais to Paris, through Abbeville and Beauvais.*

POSTS.

- 1½ Haut Buisson.
- 1 Marquise.
- 1¾ Boulogne sur Mer.
- 2 Samer.
- 1 Cormont.
- 1½ Montreuil.
- 1½ Nampont.
- 1 Bernay.
- 1 Nouvion.
- 1½ Abbeville.—Fine Church.
- 2¼ Airaines.
- 1¼ Camps.
- 1½ Poix.
- 1¾ Granvilliers.
- 1¼ Marseille sur Oise.
- 2¼ Beauvais.—Cathedral Church.
- 1¾ Noailles.
- 1½ Puisseux.
- 1¼ Beaumont sur Oise.
- 1½ Moisselles.
- 1½ St. Denis.—Abbey Church.
- 1 Paris.

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32½

### II. *Route from Calais to Paris through St. Omer and Amiens.*

POSTS.

- 2 Ardres.
- 1 La Recousse.
- 2 St. Omer.—Churches.
- 2 Avroult.

1 ½	Lillers.
1 ½	Pernes.
1 ½	St. Pol.
1 ½	Frévent.
2	Doullens.
1 ¾	Talmas.
2	Amiens.—Splendid Cathedral.
1 ½	Hébécourt.
1	Flers.
1 ½	Breteuil.
1 ½	Wavignies.
1	St. Juste.
2	Clermont.
1 ¾	Laigneville.
1 ½	Chantilly.—Château.
1 ¾	Letzarches.
1 ¾	Écouen.—Château.
1 ¾	St. Denis.—Abbey Church.
1	Paris.

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 35

### III. Route from Ostend to Paris through Lille.

#### POSTS.

4 ½	Furnes.
2 ¾	Rousbrugge.
2 ¾	Ypres.—Hôtel de Ville.
4	Lille.—Citadel, Manufactures.
1 ½	Pont à Marcq.
2 ½	Douay.—Arsenal.
1 ¾	Bac.—Aubenchoul.
1 ½	Cambrai.—Cathedral, Citadel.
1 ½	Bonavy.
1 ½	Fins.
2	Péronne.
1 ½	Marché le Pot.
1	Fouches.
1	Roye.
1 ½	Conchy les Pots.
1	Cuvilly.
1	Gournay sur Aronde.
1 ¾	Bois de Lihus.

- 1½ Pont St. Maxence.
- 1½ Senlis.—Cathedral.
- 1 La Chapelle en Serval.
- 1½ Louvres.
- 1½ Bourget.
- 1½ Paris...

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43

**IV. Route from Dieppe to Paris through Rouen and Pontoise.**

POSTS.

- 2 Omonville.
- 1½ Totes.
- 1½ Cambres.
- 2 Rouen.—Cathedral, Church of St. Ouen,  
Bridge, Manufactures.
- 1½ Forge Fernel.
- 1 Bourg Baudouin.
- 1¾ Econis.
- 2 Thilliers.
- 2 Magny.
- 1½ Bordeau de Vigny.
- 2 Pontoise.
- 1 Herblay.
- 1½ Courbevoye.
- 1 Paris.

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22¼

**V. Route from Havre to Paris through Rouen and St. Germain. (Lower road.)**

POSTS.

- 2 La Botte.
- 1½ Bolbec.
- 1 Lillebonne.
- 1¾ Caudebec.—Church.
- 1¾ Duclair.
- 2¾ Rouen.
- 1½ Port St. Ouen.
- 2 Louviers.
- 1¾ Gaillon.

- 1¾ Vernon.  
 1½ Bonnières.  
 1½ Mantes.—Church.  
 2 Meulan.  
 1 Triel.  
 1½ St. Germain en Laye.—Château.  
 1¾ Courbevoie.  
 1 Paris.

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27½

## CHRONOLOGICAL TABLE OF THE KINGS OF FRANCE.

	A.D.		A.D.
PEPIN . . . . .	750	CHARLES VI. . . . .	1380
CHARLEMAGNE . . . . .	768	CHARLES VII. . . . .	1422
LOUIS I. <i>Le Débonnaire</i> . . . . .	814	LOUIS XI. . . . .	1461
CHARLES II. <i>Le Chauve</i> . . . . .	840	CHARLES VIII. . . . .	1483
LOUIS II. <i>Le Bègue</i> . . . . .	877	LOUIS XII. . . . .	1498
LOUIS III. <i>et Carloman</i> . . . . .	879	FRANCIS I. . . . .	1515
RUDES . . . . .	888	HENRY II. . . . .	1547
CHARLES IV. <i>Le Simple</i> . . . . .	898	FRANCIS II. . . . .	1559
RAOUL . . . . .	923	CHARLES IX. . . . .	1560
LOUIS IV. <i>d'Outremer</i> . . . . .	936	HENRY III. . . . .	1574
LOTHAIRE . . . . .	954	HENRY IV. . . . .	1589
LOUIS V. . . . .	986	LOUIS XIII. . . . .	1610
HUGH CAPET . . . . .	987	LOUIS XIV. . . . .	1643
ROBERT . . . . .	996	LOUIS XV. . . . .	1715
HENRY I. . . . .	1031	LOUIS XVI. . . . .	1774
PHILIPPE I. . . . .	1061	STATES-GENERAL . . . . .	1789
LOUIS VI. <i>Le Gros</i> . . . . .	1108	CONSTITUENT ASSEMBLY . . . . .	1789
LOUIS VII. <i>Le Jeune</i> . . . . .	1137	LEGISLATIVE ASSEMBLY . . . . .	1791
PHILIPPE II. <i>Auguste</i> . . . . .	1180	REPUBLIC, NATIONAL CONVENTION . . . . .	1792
LOUIS VIII. . . . .	1223	REIGN OF TERROR . . . . .	1793
LOUIS IX. <i>St. Louis</i> . . . . .	1226	DIRECTORY . . . . .	1795
PHILIPPE III. <i>Le Hardi</i> . . . . .	1270	CONSULATE . . . . .	1797
PHILIPPE IV. <i>Le Bel</i> . . . . .	1285	NAPOLEON, EMPEROR . . . . .	1804
LOUIS X. <i>Le Hutin</i> . . . . .	1344	LOUIS XVIII. RESTORED . . . . .	1814
PHILIPPE V. <i>Le Long</i> . . . . .	1316	CHARLES X. . . . .	1825
CHARLES IV. <i>Le Bel</i> . . . . .	1322	LOUIS PHILIPPE . . . . .	1830
PHILIPPE VI. <i>De Valois</i> . . . . .	1328		
JEAN II. . . . .	1350		
CHARLES V. . . . .	1364		

## REAUMUR'S SCALE TURNED INTO FAHRENHEIT'S.

Rea- mur.	Fahren- heit.	Rea- mur.	Fahren- heit.	Rea- mur.	Fahren- heit.	Rea- mur.	Fahren- heit.
80	212.00	59	144.50	20	77.00	10	5.00
79	209.75	49	142.25	19	74.75	11	7.25
78	207.50	48	140.00	18	72.50	12	5.00
77	205.25	47	137.75	17	70.25	13	2.75
76	203.00	46	135.50	16	68.00	14	0.50
75	200.75	45	133.25	15	65.75	15	1.75
74	198.50	44	131.00	14	63.50	16	4.00
73	196.25	43	128.75	13	61.25	17	6.25
72	194.00	42	126.50	12	59.00	18	8.50
71	191.75	41	124.25	11	56.75	19	10.75
70	189.50	40	122.00	10	54.50	20	13.00
69	187.25	39	119.75	9	52.25	21	15.25
68	185.00	38	117.50	8	50.00	22	17.50
67	182.75	37	115.25	7	47.75	23	19.75
66	180.50	36	113.00	6	45.50	24	22.00
65	178.25	35	110.75	5	43.25	25	24.25
64	176.00	34	108.50	4	41.00	26	26.50
63	173.75	33	106.25	3	38.75	27	28.75
62	171.50	32	104.00	2	36.50	28	31.00
61	169.25	31	101.75	1	34.25	29	33.25
60	167.00	30	99.50	0	32.00	30	35.50
59	164.75	29	97.25	-1	29.75	31	37.75
58	162.50	28	95.00	-2	27.50	32	40.00
57	160.25	27	92.75	-3	25.25		
56	158.00	26	90.50	-4	23.00		
55	155.75	25	88.25	-5	20.75		
54	153.50	24	86.00	-6	18.50		
53	151.25	23	83.75	-7	16.25		
52	149.00	22	81.50	-8	14.00		
51	146.75	21	79.25	-9	11.75		



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I, the undersigned, do hereby declare that the foregoing is a true and correct copy of the original as the same appears in the records of the Court.

WITNESSETH MY HAND AND SEAL OF OFFICE, this 10th day of June, 1907.

JOHN J. HARRIS, Clerk of the Court.

THOMAS HARRIS, Jr.,

Attorney at Law, for Plaintiff.

JOHN J. HARRIS,

Attorney at Law, for Defendant.

Witness my hand and seal of office, this 10th day of June, 1907.

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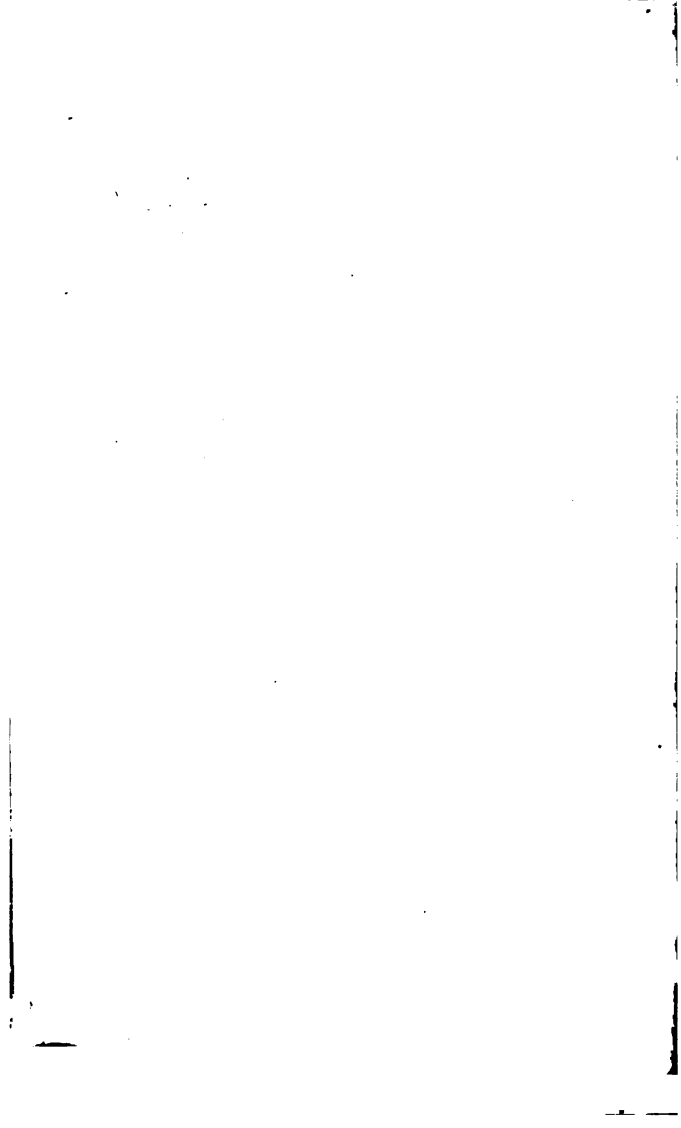
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